# DIFFICULT EXERCISE,

## BY HERR SZEN OF HUNGARY.



THE PLAYER MOVING FIRST, WHETHER WHITE, OR BLACK,

TO WIN THE GAME BY FORCE.

(WHITE'S THREE PAWNS ARE ADVANCING UPWARDS.)

*For Solution, see page 289.*

# THE ART OF CHESS-PLAY:

A

## NEW TREATISE

ON THE

# GAME OF CHESS.

BY

## GEORGE WALKER.

FOURTH EDITION.

# PREFACE TO FOURTH EDITION.

When the first edition of this Treatise presented itself to public notice, in the spring of 1832, it was remarked by me, as matter of general surprise, that while Chess was then so much more practised in England than formerly, no really scientific compendium of the game, at a price to come within the reach of Chess-players of every class, had as yet made its appearance. Books on the subject there certainly were ; but these consisted either of expensively printed volumes,—got up in many cases like Peter Pindar's razors, to sell ;—or of mere paste-and-scissors pamphlets,—interspersed with the occasional lucubrations of writers pretending to teach that which it was evident they had themselves yet to learn ;—together with the compilations of Sarratt, who, although the first English Chess-player of his time, was too regardless of personal reputation, to write for the advantage of any one created thing, beyond his own pocket ;—and the greater part of whose works, printed in the first instance as ingenious modes of taxing his patrons, as the phrase runs, " by subscription," are consequently in the present age to be found commonly strewn, at waste-paper assessment, upon the book-stalls of our metropolis. To supply, then, this admitted desideratum, and, in so doing, to promote an increased cultivation of the most scientific exercise for the mental faculties ever invented, were the chief motives which first brought me into the field, as a Chess-author. The

result of the experiment has proved the correctness of my
anticipations; still further borne out, by the subsequently
springing into light and life, of the several neat and comely
Chess-guides, now sailing pleasantly in my wake. I hail
with gratitude the public voice of approbation, expressed
in the demand for third and fourth editions; and I proceed
to acknowledge the compliment somewhat after the fashion
of the stage-singer, who responds to a " triple encore " of his
successful lyric, not by repeating the same song *verbatim*,
but by the substitution of another, and, as he deems,—
A BETTER.

It has been well spoken, that " a little volume is a good
thing." I hope THE TREATISE has not forfeited its claim to
this title, though assuming so comparatively substantial an
appearance, upon the present occasion; and hoisting its
bold flag as " THE ART OF CHESS-PLAY." " Mine proder
is von great boet," shouts the Dutchman; " he hab written
a pook, as pig as dis cheese." Far, very far from me, be the
plaudits of Mynheer. But I have considered, that the rapid
advance made by Chess during the last ten years, in public
favour, might now well warrant the production of a work,
sufficiently comprehensive, to deserve, REALLY, the character
of a tolerably complete synopsis,—especially if printed in a
form suitable to the day in which we live—a day which may
be fairly termed the golden age of literature, from the
immense range of low-priced books of the highest class,
presented to meet the wants of the million;—a day in which
thinking men rejoice to see that our first writers, no longer
considering it *infra dig.* to publish in a portable form,—strive
proudly foremost, in the honourable race, to feed the craving
spirit with knowledge at cheap cost. Authors upon every
subject are now forced, by the public voice, to condense
their ideas into honest limits—to inflict their tediousness
in moderation. Quartos shrink into octavos—folios fall to
duodecimos. The increased number of purchasers compen-
sate for the reduction of charges, and so ravenous is our
appetite for at least a smattering of scientific information,

that the stream of twice ten thousand volumes, poured forth uninterruptedly from the press, upon every conceivable theme, can never satiate the mind's eternal cry of "give!"

In the composition of this manual on THE ART OF CHESS-PLAY, the best authorities, ancient and modern, have been diligently consulted, and their various deductions and opinions compared with the actual practice of the most eminent Chess-professors of the present era. Several openings of the game are here developed, which, though formerly pronounced hazardous, if not ruinous, as the Muzio Gambit for instance, have been analyzed by modern skill, and proved to be perfectly sound; while others, long established as favourites, have been rejected by more matured experience, as dangerous and imperfect. Much new matter has insensibly crept in, during the progress of complete revision, and for many—very many—valuable additions, I am indebted to the kindness of Chess-playing friends; not to be invidiously particularised. Every Chess-repertorium extant has been, I believe, subjected to my examination; and compelled to render up its stores, more or less. At the same time, I confidently trust it will be admitted, upon fair comparison, that in drinking at other fountains, my own just claim to originality is thereby in no wise invalidated. A word here upon Chess borrowing in the way of authorship.

A work, professing to be a general analysis of the outlines or practice of any given art or science, must necessarily include all novelties of merit, as well as gems of antiquity, anent the matter;—and such borrowing I hold to be perfectly legitimate, when the avowal of obligation is openly proclaimed, generally and gratefully, and due mention made of the authorities quoted. Thus, I consider myself to be strictly in rule, when gathering blossoms from the classics of bygone days—from GRECO, PONZIANI, and PHILIDOR; from SALVIO and the AMATEURS; from LOLLI and DEL RIO; from DE LA BOURDONNAIS and M'DONNELL; since while so scholar-like culling, I am proud to own the fact, and scorn

surreptitiously to pilfer a single leaf from the laurels of the
illustrious departed. With regard, again, to living writers,
to JAENISCH, VON DER LASA, CALVI, LEWIS, COCHRANE,
and ST. AMANT, I have in like manner not hesitated to
avail myself of their labours; feeling that to shrink from
naming contemporary authors is equally contemptible as
ridiculous ; — *contemptible*, as proclaiming your real motive
for this description of " Burkeing " a reputation, to be the
despicable fear of introducing the names of rivals in the
field,—and *ridiculous*, as supposing the public can be thus
blinded and deluded. No work can take high ground in
any science (though the science were but that of *rat-catch-
ing*), without rendering Cæsar's due unto Cæsar—without
making fair ovation to fellow-writers. To leave a man of
mark thus unnoted and unquoted, is to play the part of
the simple school-master, who carried his holy horror of
the French revolution to the ultra point of causing his
pupils, in mapping forth that quarter of our earth called
Europe—*to omit France !*

The tone in which an author handles his subject, and the
rating he bears on the ship's books by public admission, must
ever be taken into consideration, in judging how far he has
rightly exercised his privilege to borrow from his neigh-
bours, and equals only, in knowledge. The very nature of
Chess-play, like that of chemistry or mathematics, renders
any treatise necessarily imperfect, unless in some measure
based upon the stores and discoveries of past and contem-
porary collectors. In making honourable acknowledgment
of similar obligations, it must be evident this cannot be done
to the very *letter*, though the *spirit* must be ever before us.
I cannot undertake to particularize from what Chess author
I take the leading move of King's Pawn two squares on
commencing a game !

The limits, however, of fair appropriation are certainly
passed, when the waters at the source of the stream remain
purposely sand-choked. Thus, when we find in SARRATT's

Treatise, upwards of sixty critical positions, collectively and individually transcribed by LOLLI and the great Italian School, displayed in shabby silence as to their creators, conscientious readers naturally revolt at the fraud; the attempt being manifest, by inferential implication, to pass off Mr. SARRATT's copy as the original painting. Very liberal use has been made of my own bird-quill outlines, by certain Chess-scribes, apparently most innocent of the fact. Take what you please, gentlemen, say I, but own that you have at least *once* heard of my name and existence. Chess demands so much arduous study, that no expanded treatise can ever pay its author, as to mere pecuniary return. Give him, then, such name and fame, as have been justly won; and be proud to associate with fellow-labourers in the vineyard; whether they have only begun work at the twelfth hour, or have borne the heat and burden of the day. And now to more grateful subject-matter.

The strongest objections raised against studying Chess from books, are founded on the irregular manner in which most authors have traced out their débuts of games. One party is supposed to play egregiously wrong, and the other obligingly follows his example. Bad followeth bad, and worse remaineth behind. Under the cognomen of "fine play," a succession of atrocities are committed on both sides; and though the final book-result may haply be an interesting position, worked out in a style of scientific brilliancy, yet little or no instruction can be gained by the innocent tyro, from so unsorted a mass of incongruous material. Notes on the moves are too frequently altogether wanting; or, if given, appear as if purposely mystified, to avoid compromising the personal opinions, and attainments, of their wily concoctor. The various steps are not specifically characterized as good or bad, and will be therefore most likely adopted by the unlearned, indiscriminately. If, when attempting to execute similar patterns of daring but dangerous attack, one's ill-bred adversary rudely wanders from the printed path, our inexperienced practitioner is

immediately thrown out. His speech is written in his hat, and you have taken his hat away ;—the fancied victory is gone,—his palm of conquest faded,—personal security compromised,—latent defeat inevitable. He has leaned, in his simplicity, upon a reed, and it breaks beneath his weight. Well, if he do not afterwards pitch his guide into the flames, and preach a sermon in the clubs, upon the vanity and delusion of Chess-books!

Throughout the following pages, it has been my determination, never to shrink from honestly committing my personal opinion ; prepared publicly to recant, should any of my doctrines subsequently be proved heterodox, *by competent judges*. The first error committed by either party—White, or Black—is in general pointed out ; and the consequent loss, whether little or large—partial or total—pawn or piece —deduced, as clearly as might be, from that one bad move. No second fault is committed, without some particular reason ; but, after the original false step, the strongest play I could find, is mostly adopted. Moves, presented *commentless*, may be assumed to be offered as sound ; as far as my ability extends to establish. Having followed out the consequences of the flaw, if any, to that period, beyond which analysis is as little desirable as practicable, the game is dismissed ;—either, when some advantage has been obtained, by one, or other, of the two conflicting interests,— or, when, the opening having been mutually well conducted, both the Montagues and Capulets rest upon their arms, in the quiet security of equal force. It is not only probable, but certain, that many moves here recommended as sound, will appear objectionable to the young player, and his fervid imagination will doubtless shadow forth many glowing improvements. Let him, however, be diffident of an opinion based, *it may be*, rather upon his own simplicity, than upon stronger grounds ; taking it from me, that, in Chess, as in life, that adept will go the farthest, who starts with the least pretension. We have indeed conquered an important lesson, when the still small voice within whispers, that we know

nothing. Upon many interesting points, players of every grade will naturally wish for further illustration ; and would have been glad to see certain trains of strategy exemplified, which are here passed over without notice. In every such case, I can only reply, that my pen was forcedly imprisoned within a magic circle, beyond which, struggle as it would, it might not pass ; being bound by firm resolve, not to extend these lessons beyond the compass of *popular size*, and *price*. Similar minor details are due to the scope, and character, of my labours. In the present edition, the mode of notation is much condensed, and large space gained in proportion. The omission of diagrams, in displaying the different positions and variations is, in reality, an advantage to the earnest student, though such benefit may not perhaps at first sight appear sufficiently obvious ;—but, in reproducing the leading moves of each back-game, however tedious, the mind is more and more impressed with their general purport and construction. For the sake of that uniformity, so essential towards progress on the part of the learner, our battle is always opened by White ; the mode of notation, used throughout, being the best form experience has yet devised ; and I may here add, that, at the hazard of being branded as an innovator upon the dull purity of Chess-phrase, I have frequently sought to relieve, by varied terms, the heavy monotony of its peculiarly dry vocabulary.

I must dwell yet a moment upon what I have just said as to my resolve, throughout this Treatise, to give an honest opinion in dismissing a move or variation. It has been my aim to be single-tongued. As judge of the lists, between these high jousts of the Knights supporting the wars of the Roses, Red and White, I say I have ever sought to give a conscientious decision. In so doing, I have been more candid than safe ; and cheerfully confess I may be sometimes wrong. To be safe, I should have dismissed my games and conclusions cautiously, in .these terms ; " about even "—" perhaps Black has rather the better game "— " there is little difference in the game "—" the game is about

equal "—" the position is very nearly even "—" there is not
a very considerable degree of difference "—and the like ;
because, then, whatever fresh light may be subsequently
thrown upon such games, I could always have maintained
that such was the very thing I meant.  When I had used
the term, " about even," I, *of course*, intended to denote
White's superiority ;—when I dismissed the game with a
sage-like shake of the head, as with but " little difference,"
I, *of course*, considered it entirely in Black's favour !  Enough
of this.

Of the various branches of Chess, it is the openings and
forced endings of the war, which alone can be justly exempli-
fied in theory ; and these should be studied, in connexion
with games actually played by amateurs of acknowledged
talent, as afforded in so great a number in my " CHESS
STUDIES."  Mathematical demonstration may be applied to
the resolution of certain questions of numerical force, com-
monly presenting themselves at the close of the party ; as
well as to the most approved devices for marshalling your
men, on commencing the onslaught ; but can hardly be
brought to bear, serviceably and effectually, upon the middle
stages of our skirmish, from the positive impracticability of
following out, upon paper, the overwhelming mass of varia-
tions thereupon presented.  A book upon naval tactics first
suggested to Britannia's NELSON, his Chess-like form of
battle array, both at the Nile and Trafalgar ; but, the
ocean queens once engaged, it was the hero himself, with
his eagle eye, and his heart of oak, and not the plodding
theorist, that perfected the victory, and broke the ships of
Gaul—as glass.

Amateurs have frequently applied to me, to suggest a plan
for their Chess-studies ; but this is hardly possible, depend-
ent, as it must necessarily be, upon the amount of leisure and
inclination at individual disposal.  Beginners must not sup-
pose I advise them at once to dash into the task of playing
this book all through, from beginning to end.  Too much

Chess-theory taken at a dose, is apt to disgust ; and counteracts its intent, by dimming the perceptive faculties. Properly digested, every page of my volume is in itself a week's diet. Examine the openings of games by turns ; and, at first, rather as matter of reference, than as themes to be acquired by rote. At the same time, play over, occasionally, the different endings of games. The conduct of Pawns is the soul of Chess ; but the crowd arrogantly underrate its vast importance. Many, otherwise strong amateurs, will not take the trouble to study in solitude the clear and simple theory of Pawn-manœuvre, and never therefore rise above the odds of the Rook. They affect to disdain what they have not acquired, and are bat-blind to the greatness of the subject. Such persons even foolishly glory in their indifference, and appear to bless Heaven for their ignorance. They have, in truth, "a great deal to be thankful for !"

Since I enrolled my name upon the list of Chess-writers, several distinguished authors have entered the arena, whose names will be found in the following pages, as matter of frequent reference. The great work of JAENISCH, exclusively devoted to the analysis of openings, is eminently distinguished for originality and power of research ; while the Treatise of Von Bilguer, so admirably carried out and developed by Von Heydebrand und Der Lasa, ranks second to none, as a work of general instruction. In the two Chess magazines, Le Palamède and the Chess-Player's Chronicle, occur numerous articles of interest to the learner, of which I would especially point out Signor Calvi's Treatise on the Openings, given in the French periodical, and about to reappear in a separate form. The Chess Encyclopedia of M. Alexandre, containing the whole of the works of about forty past authors, may be termed the "classical," while the collection of Chess Problems now in press, by the same veteran professor, including as it will do, upwards of two thousand "beauties," forms the "poetical" of our fascinating art. Assuredly, if Chess does not continue to hold its ground, it will not be for want of printed Chess-lore.
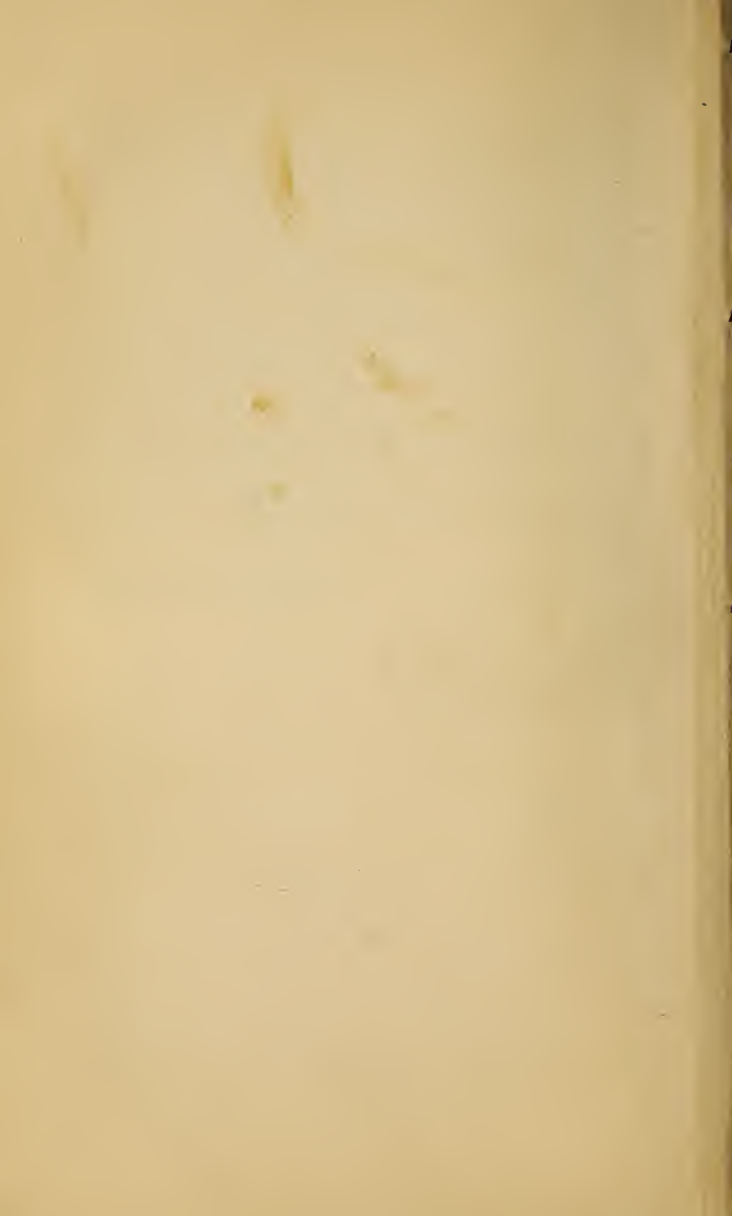
While speaking of magazines, I must congratulate my brethren in Chess upon the pleasing announcement of a German Monthly Chess Review (Schachzeitung), the first Number of which will appear in July, at Berlin; edited by the erudite Dr. Bledow ; and supported by Von Der Lasa, Von Jaenisch, Hanstein, Mayet, &c. Names such as these banded together will ensure the production of a magazine of the highest class ; an open and fair field for discussion, deserving of all support ; and Germany, like France, will then be honourably represented by her " Schachzeitung," in the great congress of European Chess-players.

The rapid advance Chess has made, since I enlisted my humble services in the cause, is to me a source of the purest gratification. The game, indeed, can hardly be sufficiently appreciated. In Chess, the wealthy and the unemployed find untiring sport, and the poor and lowly a source of recreation, which kings cannot take away. Chess levels rank, he being the foremost man in a Chess-room who plays the best game ; and all " sorts and conditions " of persons thus temporarily placed upon healthy terms of equality. To improve the morals of the people, their energies must be cultivated, through the means of manly sports and intellectual exercises. This is a great truth, but one as yet but partially recognized by those sitting in high places. I am happy to find that Chess is being introduced into various Mechanics' institutions, and is more and more practised in our colleges and public schools. The Chess-board is now recognized as a part of the furniture of almost every sitting-room ; an article, altogether essential to the arrangements of a family party. Defined by Leibnitz as " a science," the claims of Chess to that title are now generally admitted, by the learned and the wise, in every civilized land. Parents embrace Chess as a powerful auxiliary, in training their children to the pleasures of domestic life, by depriving them of all relish for those frivolous and exceptionable amusements, in which youth too frequently seeks a vicious delight. Chess is now constantly adopted in literary institutions—in scientific

assemblies — in public clubs — in courtly halls — in ladies'
bowers. All classes unite to perpetuate a recreation con-
nected with so many historical and classical recollections,—
so many beautiful and poetic associations. A sport, with-
out some knowledge of which, no man dared call himself
of "gentle blood," in those chivalrous ages, when the
bold knight left the battle-field but for the tournay and
THE CHESSE ;—when princes looked over the board, and
queens were proud to grace the victor. The powers of
Chess as a mental exercise are, indeed, not to be surpassed.
To praise it, is to paint the lily, and to gild the red, red
rose. Even as the sordid and mean of soul shrink earth-
wards, on being touched by the sun-like spear of Ithuriel,
so does Chess purify, from grosser essence, that social circle
which it permeates. Honour, all honour, to a game em-
bodying so many high and noble qualities. Honour to
Chess!

GEORGE WALKER.

17, *Soho Square, London,*
    *May,* 1846.

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# NEW TREATISE ON CHESS.

## BOOK I.

### ELEMENTS, INSTITUTES, &c.

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#### CHAPTER I.

##### ON THE CHESS-BOARD AND MEN, &c.

THE Game of Chess is played by two persons, with sixteen pieces each, of opposite colours, on a chequered field of sixty-four squares. The following diagram represents the board and men at the commencement of the game.
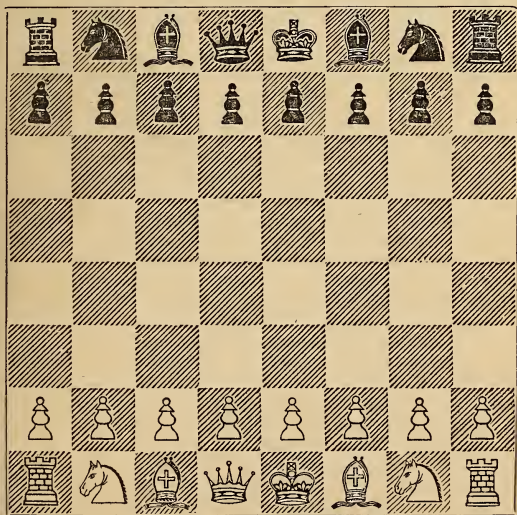
The board must be placed with a white corner at the right hand. Strictly speaking, the division of the squares into two colours, is unnecessary ; but custom makes the practice arbitrary. The lines of squares running upward are termed *files*, while those from left to right are called *ranks* or *lines*. The rows of squares running obliquely are termed *diagonals*.

The pieces used in Chess consist on each side of a King, a Queen, two Rooks (or Castles), two Bishops, two Knights, and eight Pawns. At the beginning of the game, these pieces are placed by each player as in the foregoing diagram ; viz., in the corner squares of the first line, to the right and left, the Rooks are posted ; then, a Knight is stationed next to each Rook, and a Bishop next to either Knight ; the King and Queen occupy the two centre squares of the line, observing, that the white Queen always stands on a white square, and the black Queen on a black square ; the Kings are consequently opposite. The eight Pawns are placed on the eight squares immediately in front of the superior pieces. The pieces on the King's side of the line are called, for the sake of distinction, King's Bishop, King's Knight, and King's Rook ; and the Pawns on the same side, are the King's Pawn, King's Bishop's Pawn, King's Knight's Pawn, and King's Rook's Pawn. The pieces and Pawns on the Queen's side are named in a similar manner from the Queen ; as Queen's Bishop, Queen's Knight, &c.

The King can move to any of the squares adjoining that on which he stands, but only one square at each move, except in Castling, as will be explained hereinafter. Supposing the K therefore to stand on his 4th sq, he could move to K 3d, K 5th, K B 3d, 4th, or 5th sq, or else to Q 3d, 4th, or 5th sq. The adverse Kings may never approach each other so near as to be on adjoining squares. No piece can move to a square which is already occupied, except to take a man.

The Queen has the same move as the King, with this important difference ; that instead of being able to move only one square, she can traverse any number of squares at one move. She consequently combines the moves of the Rook and Bishop, and is the most valuable piece on the field of action.—Supposing the Q to be placed on her 4th sq, she commands twenty-seven different squares. The Queen cannot move like the Knight.

The Rook can at one move be played over any number of squares in a right line ; but cannot move diagonally like the Bishop. To illustrate this, place a Rook on either of the corner squares, and he may be played in a right line along either of the two files of squares he commands.

The Bishop moves at once over any number of squares diagonally, but cannot be played in right lines like the Rook. The Bishops can never, therefore, leave the colours they are first placed on.—Place a Bishop at the King's 3d sq, and you will see that he commands eleven squares.

The move of the Knight is difficult of explanation. The Knight moves one square forward, backward, or sidewise; and finishes the move by proceeding one square diagonally; or the Kt may be moved at first one square diagonally, and then one square forward or sidewise. To exemplify this, place the K Kt on his own square, and there are three squares he can move to; viz., K second square, K B third square, and K R third square. The Knight's range being definite, as to the extent of his move, can never be extended like the march of the Queen, Rook, or Bishop; and he is the only piece that can leap over another. I am aware, that although this would seem to Chess-players the clearest explanation that could be given of the Knight's move, yet to beginners it will appear difficult to comprehend. I advise novices, therefore, as the easiest mode of acquiring the moves, to take a ten-minutes' lesson of some friend; or to look over a few games while others are playing. Should this be impracticable, set up the pieces at once, and resolutely work through some of the openings in Book II. of this volume; when you will be surprised to find how speedily the moves of the men become familiar to you.

The Pawn can only move forward in a right line, and neither backward, obliquely, nor sidewise (except in taking, when it moves obliquely). The Pawn only marches one square at a time; each Pawn has, however, the option, the first time in the game he is moved, of being played either one or two squares; but in exercising this option, may be taken *en passant*. The Pawn is the only man which cannot move backwards.

Each piece (except the Pawn, which is seldom classed as a piece) can take in the same direction as it moves. In taking, you lift off the adverse piece, and place your own on the square it occupied; and not, as in Draughts, on the square beyond. To illustrate this, place white Q on the square she occupies at the beginning of the game, and place black Q *en face*, with an interval of two squares between them; that is, on white Q's fourth square. White may now take black Q by removing her off the board, and placing his own Q on the square thus vacated by the black. You are never obliged to take, but may do so, or no, without incurring any penalty for refusing the offer. The Pawn takes diagonally to the right or left; constantly moving forward one square. To exemplify this, place white P on the white King's third sq, and two black Pawns on black K fifth, and Q fifth sq. White cannot now take adverse K P but may take Q P by removing it off the board, and placing white P in its place. Thus the Pawn is the only piece that does not attack, or take, in the same direction it moves. The Pawn takes the superior officers, (Queen, Rook, &c.) exactly in the same manner, if they come within its range. When a Pawn reaches the extreme square of the board, it may be exchanged for any piece (except King) you

choose to demand ; for instance, you may call for a second Queen, a third Knight, &c., supposing your Queen or Knights to be still remaining on the board.

The following abbreviations are used throughout my Treatise : —K for King ; Q, Queen ; R, Rook ; B, Bishop ; Kt, Knight ; P, Pawn ; Sq, Square or Squares ; Dr, Draws or Drawn ; In, Interposes ; En p, *En passant ;* Q, Queens, applied to a Pawn reaching the eighth sq ; Perp, Perpetual ; M, Mate ; Att, Attacks ; Dis, Discover, discovering, or discovered ; Doub, Doubled ; Ad or Adv, adverse ; Gam or Gamb, Gambit, and a few similar diminutives for the sake of space, of minor consequence. Figures are occasionally introduced with a similar view, as K 5, for King's fifth square, or Q K B 7, for Queen to King's Bishop's seventh. The important word " Take" or " Takes" is designated by ×, and "Check" or "Checks" by +, as in my " Chess Studies." The learner will remark, that, for the sake of uniformity, I invariably suppose White to have occupied at starting the lower half of the board.

The method of describing the moves of a game, observed in the following pages, is, to suppose the board divided into two parts ; one of which belongs to the white and the other to the black pieces. Each half of the board is then subdivided, and each square has its appellation, taken from the different names of the pieces ; as, King's square, Queen's square, &c. The line of squares, running in a direct line before the King, is called the King's file, and the other files are named from the pieces in a similar manner. Observe, however, that the squares immediately in front of the pieces in their original position, and on which the Pawns are placed, are not called King's Pawn's squares, &c., but King's second square, &c., the square before the King's Pawn, too, is called the King's third square, and the square again before or above that, the King's fourth square. We now cross our own half of the board, and the next square in a right line takes the name of the King's fifth square. Proceeding on the same file, the remaining squares are entitled King's sixth, King's seventh, and the extreme square is known as the K eighth sq. Apply this to all the other squares and pieces, and you will soon become familiar with them. When a Pawn has not been moved, it is frequently described as being " at its square." For the sake of brevity I generally omit the word "square" altogether, and direct you to play to K fourth, fifth, &c. The following diagram will furnish the best illustration of my mode of naming the different squares of the board. The White pieces are supposed to have originally occupied the lower half.

| Q.R. sq. | Q Kt.sq. | Q.B. sq. | Q. sq. | K. sq. | K.B. sq. | KKt. sq. | K. R sq. |
|---|---|---|---|---|---|---|---|
| Q.R. 8th | Q Kt.8th | Q.B. 8th | Q. 8th | K. 8th | K.B. 8th | KKt.8th | K.R. 8th |
| Q.R. 2d | Q.Kt.2d | Q. B. 2d | Q. 2d | K. 2d | K. B. 2d | K.Kt.2d | K.R. 2d |
| Q.R. 7th | Q Kt.7th | Q.B. 7th | Q. 7th | K. 7th | K.B. 7th | KKt.7th | K.R. 7th |
| Q.R. 3d | Q.Kt.3d | Q. B. 3d | Q. 3d | K. 3d | K. B. 3d | K.Kt.3d | K.R. 3d |
| Q.R. 6th | Q Kt.6th | Q.B. 6th | Q. 6th | K. 6th | K.B. 6th | KKt.6th | K.R. 6th |
| Q.R. 4th | Q.Kt.4th | Q. B. 4th | Q. 4th | K. 4th | K. B. 4th | K.Kt.4th | K.R. 4th |
| Q.R. 5th | Q Kt.5th | Q.B. 5th | Q. 5th | K. 5th | K.B. 5th | KKt.5th | K.R. 5th |
| Q.R. 5th | Q.Kt.5th | Q. B. 5th | Q. 5th | K. 5th | K. B. 5th | K.Kt.5th | K.R. 5th |
| Q.R. 4th | Q Kt.4th | Q.B. 4th | Q. 4th | K. 4th | K.B. 4th | KKt.4th | K.R. 4th |
| Q.R. 6th | Q.Kt.6th | Q. B. 6th | Q. 6th | K. 6th | K. B. 6th | K.Kt.6th | K.R. 6th |
| Q.R. 3d. | Q.Kt. 3d | Q. B. 3d | Q. 3d | K. 3d | K. B. 3d | K Kt. 3d | K. R. 3d |
| Q.R. 7th | Q.Kt.7th | Q. B. 7th | Q. 7th | K. 7th | K. B. 7th | K.Kt.7th | K.R. 7th |
| Q.R. 2d. | Q.Kt. 2d | Q. B. 2d | Q. 2d | K. 2d | K. B. 2d | K.Kt.2d | K. R. 2d |
| Q.R. 8th | Q.Kt.8th | Q. B. 8th | Q. 8th | K. 8th | K. B. 8th | K.Kt.8th | K.R. 8th |
| Q. R. sq. | Q Kt.sq. | Q. B. sq. | Q. sq. | K. sq. | K.B. sq. | KKt. sq. | K. R sq. |

The Chess-men being placed, the parties begin the engagement by moving alternately ; aiming to gain such numerical superiority by capturing your antagonist's officers, as well as such advantages of position, as may conduce to victory. He who has the first move has at least this advantage, that he may, in some measure, choose his own plan of attack, whereas the second player is generally forced in what are termed *Regular Openings*, to act on the defensive for the few first moves ; after which the advantage of the first move ceases. The game is not (as in Draughts) considered as being won by that player who remains with the last man, but by him who can first succeed in giving *Checkmate* to his adversary's King. When, owing to particular circumstances, neither party is able to give Checkmate, the game is drawn, as will be further explained. The King is the only piece, which, from the constitution of the game, is not permitted to be taken ; the game being finished without removing either of the Kings from off the board.

# CHAPTER II.

## TECHNICAL TERMS AND PHRASES.

ATTACK. When a piece is so situate that, were it your turn to play, you could capture an adverse man, you are said to *attack* such man. The attack is more difficult to acquire than the defence ; and is last learned ; though the crowd think otherwise.

CASTLING. A compound move, which you have the privilege of playing, if you will, once in each game ; under certain restrictions. The only method of castling allowed in England is as follows :— To castle with the King's Rook, you move King to King's Kt sq, and place Rook on King's Bishop's square. To castle with Queen's Rook, you move King to Queen's Bishop's sq, and place Queen's Rook on Queen's sq. Thus, in either case, the King moves two squares ; and the Rook being brought over, is placed on the square adjoining. To be enabled to castle, your King must not be at the time in check,—neither King nor Rook must have moved,—neither of the squares the King traverses or rests upon in castling, must be checked (commanded) by any hostile man,—the squares between King and Rook must be empty ; alike of friend or foe. Our mode of castling is termed "alla Calabrese," having been introduced by Greco the Calabrian ; and is the sole method allowed in England, France, Germany, Holland, &c. In Italy they castle in various manners ; the King and Rook being allowed a choice of all the intermediate squares, as well as those on which they originally rested. There is even one mode of castling, extant in Salvio, and other old writers, termed "alla Siciliana," in which the King made the leap of the Knight. I was formerly of opinion, with Sarratt, that it would improve Chess to introduce the Italian method of castling into this country. I own I am now less sanguine as to the probability of this measure's enhancing the interest of the game. Certain Gambits would become forced won games ; and the consequence would be, the second player would evade, and not accept them. In fact, in most Italian circles they now castle as we do ; and as taught by Greco and Cozio. Were Greco's Calabrian innovation not considered an improvement, it would hardly have been so generally adopted.

CENTRE PAWN. The Pawns in the centre of the board, as the King's and Queen's Pawns, are denominated occasionally *Centre or Central Pawns;* in contradistinction with those of the side. Some writers term the Rooks' Pawns, WING PAWNS.

CHECK. The King is described as being *checked*, when *attacked* by any piece or Pawn. As the two Kings may never go on to adjoining squares, they cannot check each other ; because in so doing, each would be going into attack. A check can but be parried in one of the three following methods :—1. By taking the piece or Pawn which checks.—2. By interposing a man between

your King and the checking piece.—3. By moving your King out of check.

CHECK BY DISCOVERY. The player is said to check, or give *check by discovery,* when by removing a piece or Pawn, check is suddenly unfolded from another piece, whose attack was theretofore masked by the position of the man now removed.

CHECK DIVERGENT. This expression is occasionally used to signify your giving a check to the King, and attacking another piece on the same move. Thus, when the Knight forks King and Queen, it may be termed *giving divergent check to King and Queen.*

CHECKMATE, or MATE. When a check is given which cannot legally be parried, it is termed *Checkmate ;* and the party giving the Mate wins the game, which terminates then and there.

COUNTER-ATTACK. When you repel an attack by playing yourself an attacking, instead of a defensive move, you make a *Counter-attack.* Generally speaking, Counter-attack presents the strongest kind of defence. Suppose your adversary to assail a Knight ; you leave the Knight *en prise,* and *Counter-attack* his Queen. This defends the Knight for the moment, as, were he to take it, you would capture Queen. Counter-attack is the very soul of the game, and the word ought to be engraved on the margin of the Chess-board.

DIAGONALS. The lines of squares on the board, of the same colour, slanting obliquely across, are termed *diagonals.* One Bishop runs on white diagonals, the other on black.

DOUBLE CHECK. This occurs when two pieces give check at once, which may happen on the same move, as the one may check, and in so doing open up a second check from its fellow. Triple check can never occur according to the English laws of the game.

DOUBLED PAWN. A *Doubled Pawn* is a Pawn which has left its original file of squares on which it advanced at the beginning of the game, in consequence of making a capture.

DRAWN GAME. When neither party can checkmate the other, the result is a drawn game. There are seven legitimate methods in which the game may thus be drawn ;—viz. 1. *By perpetual Check,* or, what is tantamount thereunto, perpetually attacking the same Pawn or piece, which compels a repetition of the same defence.—2. *By Stalemate.*—3. *By both parties persisting in a repetition of the same move ;* it being the case that each thinks he dare not depart from his line of tactics without incurring risk or loss.— 4. *By the absence of the mating power on both sides ;* that is to say, neither player has sufficient *materiel* with which to be able possibly to Checkmate. Suppose the two Kings alone on the board, or accompanied with a Bishop, or Knight, each, only,—the mating power is wanting on each side, and the game must be drawn.— 5. By both players remaining with almost or quite a small *equality of force ;* even though each may have the mating power. Thus, each may have a Queen, or Rook, but when it becomes evident

that no effective result can be produced, it is better to give up the game as drawn.—6. *By the superior party not possessing the mating power.* Thus, King with a Bishop against King alone, or King with Rook against King and a minor piece, or Rook and Bishop against Rook. The natural result of such situations is a draw, except under peculiar circumstances of position.— 7. *By the stronger party possessing the mating power, but not knowing properly how to direct its application.* Thus the King with two Bishops, against King alone, has force sufficient to mate with ; but if he cannot give Mate in fifty moves (double moves), according to the law, his adversary is justified in claiming a draw. So again, King and Queen against King and Rook have the mating power, but the superior force must not vex his adversary by persevering in attempting that which he is evidently too unskilful to accomplish.

EN PRISE. The French phrase *en prise* is used to designate a piece or Pawn in a condition liable to be taken.

EN PASSANT. A Pawn when moved two squares, that is, when played on its first move to its full extent of march, is liable to be taken by a Pawn, as though it only played one square. To illustrate this, suppose your Queen's Pawn unmoved, and the adverse Queen's Bishop's Pawn to stand on your Queen's Bishop's fourth square. Now, if you push your Pawn two squares, the hostile Pawn may take it, placing itself on your Queen's third ; exactly as though you had moved your Pawn but one square. A Pawn may be taken *en passant*, by a Pawn only ; and not by a piece.

EXCHANGE. When you gain a Rook in exchange for a Bishop or Knight, you *win the exchange.*

FALSE MOVE. A move which cannot legally be played is a *false move.* Thus, to move a Knight like a Bishop, or to place a Bishop running on black, on a white square, is a *false move ;* the penalties attendant on which are laid down in the laws. There are two descriptions of false move. To castle, after having moved the King, is a false move, &c.

FORK (To). When a piece or Pawn attacks two men at once, it is said to *fork* them. When the Knight attacks King and Queen by a divergent check, it is equally described as *forking* King and Queen.

FILE. The rows of the squares running upwards are termed *files ;* as the King's file, the Rook's file, &c.—in contradistinction to the rows of squares running from side to side, which we call *lines ;* as *the first line, the second line,* &c.

FIRST FORCE, or FIRST RATE. A player to whom no one can give even the slightest odds, is termed *first rate.* A second rate player is he to whom the first rate gives a Pawn in advantage. We may style him who receives the Knight of a first rate, as a third rate player ; though many are for classing the various degrees of force with much greater nicety. The player receiving the Rook of the first rate, can hardly be classed at all. Chess begins where he leaves off.

FOOLS' MATE. It is possible to checkmate in as few as two moves from the beginning of the game, and this forms *Fools' mate;* to mark the ignorance of the party defeated. The following are the moves :—

| WHITE. | BLACK. |
|---|---|
| 1 K Kt P two sq | 1 K P two |
| 2 K B P one sq | 2 Queen M tes. |

There are several other ways, in which first player may equally put on the fool's cap in two moves.

FORCE. When victory is evidently yours, though the routine of a few moves be necessary to its completion, you win *by force.*

FORCED MOVE. A move compelled to be made. Thus, suppose you give check, foreseeing that the Check can only be met by the interposition on a particular square of a certain piece, such interposition becomes a *forced move.*

GAMBIT. An opening in which a Pawn is sacrificed gratuitously at an early stage of the game, under particular circumstances, upon the chance of obtaining compensation through the attack thereby gained. There are many descriptions of Gambits ; the King's Gambit being the name of the parent-stock of the greatest number of them. Some Gambits are distinguished by the names of their several inventors, or of those players who first published or practised them ; as the Cochrane Gambit, the Salvio Gambit, the Allgaier Gambit, the Evans Gambit, the Muzio Gambit, &c. Others, for the sake of distinction, are named from some particular move at the commencement, as the Bishop's Gambit, so called because the attacking player brings out his King's Bishop before the King's Knight. The Queen's Gambit also exists ; the King's Pawn One opening being a branch of it.

GAMBIT PAWN. This phrase is applied indiscriminately to the Pawn you sacrifice in opening the Gambit, as well as to the Pawn which captures the Pawn offered. Thus, in the King's Gambit, when, each party having pushed King's Pawn two squares, the first player moves King's Bishop's Pawn two, and the second player takes it with King's Pawn ; the latter is styled, while remaining on the board, *the Gambit Pawn.*

GAINING A MOVE. The chief art of Chess consists in gaining a move, and for that alone it is often worth while to abandon a Pawn or piece. Suppose your adversary to give an ill-judged Check with Queen, which Queen you drive away by interposing a Rook ; you here *gain,* and he *loses* a move. Philidor says, that two lost moves are equal to a Pawn ; but their value can never be estimated in this manner. One lost move may cost the game ; and you may frequently win through *gaining a move.* The phrase *gaining a time* is rarely used, but is well adapted to convey the proper meaning of gaining a move ; the latter word being so apt to be confounded by young players with the mere *turn to move.*

GIUOCO PIANO. That opening is termed the *Giuoco Piano,* in

which the first player's three leading moves are—1, King's Pawn two ; 2, King's Knight to Bishop's third ; and, 3, King's Bishop to Queen's Bishop's fourth ; while the second player answers these three moves by playing in reply—1, King's Pawn two ; 2, Queen's Knight to Bishop's third ; and, 3, King's Bishop to Queen's Bishop's fourth.

To INTERPOSE, or TO COVER. When a piece is attacked, or the King checked, you are said to *cover* such attack or check, when you *interpose* one of your men between the offending power and your own man.

ISOLATED PAWN. A Pawn severed entirely from its fellows.

J'ADOUBE. A conventional phrase, signifying *I adjust*, or *I replace*, or *arrange;* by using which in a legal manner you are permitted to touch the men when it is your turn to play, provided you touch them merely for the purpose of adjusting them properly on the board. (See the Laws.)

KING'S PIECES, QUEEN'S PIECES. The pieces which stand on beginning the game on the King's side, are termed the King's Bishop, King's Knight, and King's Rook, throughout the game ; the pieces on the Queen's side being similarly distinguished as Queen's Bishop, &c. The Pawns, too, bear the names of the files on which they move. Thus, on beginning, the Pawn before the King's Rook is called the King's Rook's Pawn ; but should it, in consequence of effecting a capture, get on to the adjoining file, it may become the King's Knight's Pawn, &c.

MARKED PAWN. The odds of the *Marked Pawn* are sometimes given, when there exists great disparity of skill ; such advantage being about equal to the Queen. The parties in this game have each the usual complement of men ; but the superior player marks a certain Pawn, either by a ring, a thread, or otherwise, and engages to give Checkmate with that Pawn alone : the Pawn not to become a Queen, but to mate *as* a PAWN. If he mate with any other man, he is adjudged to lose the game, equally as though he were checkmated. The weaker party has to endeavour not only to give Checkmate, but to take the marked Pawn, the capture of which would give him the game, and consequently brings all his force to bear on that point. The best Pawn to mark is one of the Knight's Pawns, and it should be strengthened by a Bishop speedily placed on the square immediately adjoining it in front.

MATING POWER. A given quantity of power, able of itself to checkmate, if properly directed. King and Rook against King alone have the Mating power ; but King and Knight against King have not that quality, &c.

MINOR PIECE. A Knight, or Bishop, is frequently designated as a *Minor Piece.*

THE MOVE. The phrase " move " bears in truth two meanings ; one the turn to play, the other a double move ; as Mate in six moves, meaning six double moves, or six moves on each side. He who begins the game is said to have the Move ; a slight ad-

vantage arises from which, that he can choose his own opening ; subject, however, to the disposition of his antagonist to walk in the offered path. In regular openings, the best moves being played on both sides, the advantage of the first move ceases after eight or ten moves.

OPENING. Playing the first few moves of the game constitutes *the Opening*. Openings in general use are many of them classed by name for the sake of description.

OPPOSITION. One King gains the opposition of the other, when he takes up a particular situation at the close of a game ; there remaining but a slight amount of force on the board, as a Pawn each, &c. Place the two Kings alone on the board, and he is said to have the Opposition who seats himself last on a square opposite, which presents an interval of one, three, five, or seven squares between the two Kings ; and this, whether direct or obliquely. Set the black King on his own square, and let white King be able to play to King's sixth on the move, the white takes up the Opposition. This is an example of the most simple form of Opposition.

PARTY. A game is sometimes described by English writers as a *party;* from the French word *partie*. In PHILIDOR's earlier English editions all the games are styled *parties*.

PASSED PAWN. A Pawn is termed *Passed,* when there remains on the board no adverse Pawn in front thereof, either on the same file, or on either one of the files immediately right and left. There is, consequently, no adverse Pawn by whose relative position its march onwards can be retarded, nor by which it may be taken in its progress.

PERPETUAL CHECK. When one player can check the other at will, each move, by repeating the same Check, while his adversary is compelled, by the nature of his position, to parry the Check each time in the same manner, the game must be drawn, should the player thus persist in giving *Perpetual Check*.

PIN. A piece is sometimes said to *Pin* an adversary, when the latter could not move without loss, or exposing King to check.

POSITION. The word *Position* applies not only to the situation of the pieces, but to the general aspect of the game. Thus, he who can calculate well the aspect of affairs, and the probabilities contingent upon certain events, is a good judge of *Position*.

QUEENING A PAWN. You are said to *Queen a Pawn* when you place it on the eighth square of the file.

SACRIFICE. You *sacrifice,* when you abandon purposely, either gratuitously, or with inadequate moral compensation, a piece or Pawn. Thus, when you see that by taking a certain Pawn with a Bishop, although your Bishop is sure to be retaken on the move, you acquire a strong and probably successful position of attack, you take the Pawn unhesitatingly, and *sacrifice* your Bishop.

SCHOLAR'S MATE. A Checkmate just possible to be given in four moves ; called by the French *Le Mât du berger*, to mark the

Arcadian simplicity of the "MATEE." Suppose White to play
first :—

| | |
|---|---|
| 1  K P two | 1  K P two |
| 2  K B to Q B fourth | 2  The same |
| 3  Q to K R fifth | 3  Q P one sq |
| 4  Q takes K B P, giving Scholar's Mate. | |

SQUARE.   The file of Squares at the bottom of which each piece
is placed at the beginning, is named after such piece, as the King's
file of Squares, the Queen's Bishop's file of Squares, &c.   The
lines of Squares running obliquely are termed *Diagonals*.

STALEMATE, OR A STALE.   It being your turn to play, when your
King is so placed, that without being actually in check at the mo-
ment, he yet cannot move to any square without going into check,
—and you have at the time no piece nor pawn which can legally
move, this state of things is termed *Stalemate :* and the game is
dismissed immediately as DRAWN.   All over the continent of
Europe, Stalemate always constituted a drawn game ; but at one
period, in England, the custom prevailed, absurdly enough, that
he who gave Stalemate LOST the game !   This heterodoxy has long
since been exploded, and Stalemate justly recognised universally
as a drawn game.

SUPPORTING A PIECE.   Guarding a man with another, *supports* it.

# CHAPTER III.

## ON THE RELATIVE VALUE OF THE MEN.

To estimate the relative value of the pieces is difficult, owing to the
ever-changing position of the game.   It must therefore be borne
in mind, that in laying down a species of scale, in which the worth
of the one man is measured with the other, such definition of com-
parative value can only hold good in general cases.   Positions
frequently arise, in which a Pawn, from the place it momentarily
fills, is better than the Queen ; and a Knight about to give a cer-
tain Checkmate is clearly inappreciable.   The pieces change, too,
in their relative value, according to the stage of the game ; the
power of the Rook increasing, and that of the Queen proportionally
decreasing, in relative comparison, as the board becomes clear of
combatants.   The Knight is stronger in complicated positions
than in an open space ; while the King, almost worthless at the
beginning of the game as a piece of offence, becomes, when the
Queens are off the board, a highly valuable attacking auxiliary.
These data must be well digested ; and the student must per-
fectly understand that the relative value of pieces only applies to
such force *in an average position ;* during the beginning and middle
of the game.

At the end of a game, pieces can hardly be compared at all ;
the result presenting discrepancies apparently revolting.   The

Queen and Knight lose force, while the King and Pawn become of incomparable value. At the end of a game, one or two Pawns are frequently better than a piece ; and a single Pawn, properly placed, is to be preferred to the two Knights, however paradoxical this may appear to the tyro ; but the Pawn has at any rate the capacity of advancing and becoming a Queen, while the two Knights alone can never by their nature give Checkmate, except in situations of rare occurrence.

These remarks lead to the subject of the present section, which I found thus upon premises not to be lost sight of, though unnecessary to recapitulate in every paragraph. A brief comparison of the worth of the pieces *in average positions*, is essential to the progress of the learner.

The relative value of the King cannot be estimated, owing to his not being liable to capture. He possesses, however, considerable powers of attack from his being able to move both in right lines or diagonally. He can thus attack every piece, except the Queen, without being himself *en prise.*

The Pawn, as the lowest piece in the scale of value, has been generally represented in a comparative estimation of force as unit 1. It will be seen, however, that it is very difficult to measure the higher pieces by this standard. The centre Pawns are worth more than those on the sides of the board, and Pawns on the Rooks' files are shorn obviously of half their attacking powers. Pawns doubled badly, or isolated, are mostly weaker than Pawns supporting each other.

The Queen is equal generally to about two Rooks and a Pawn ; and superior in worth to any three minor pieces. At the beginning of the game she even exceeds this measure in value, but her force diminishes as the field opens to the Rooks, and when the combatants are much thinned, the Queen is worth rather less than before ; slightly inferior, indeed, in many closing positions, to the two Rooks alone. Supposing Pawn to stand as 1, I have seen Queen estimated as high as 10 ; but do not agree as to the correctness of any scale thus formed. A Knight, or Bishop, is worth about $3\frac{1}{2}$ Pawns, but it by no means follows that, although the Queen is worth more than three minor pieces, she is worth the great number of Pawns thus represented. In the game of the Pawns, a variety of Chess played exclusively in France, in which the one player has no Queen, but is allowed an extra number of Pawns on starting, in lieu thereof, it is found that, between even players, the one cannot allow the other 8 Pawns for Queen ; and 7 being a number, on the other hand, found to be hardly adequate, it is usual to give 8 one game, and 7 the next, thus fixing the value of Queen at the commencement of the game at $7\frac{1}{2}$ Pawns. I grant that this does not apply to general positions ; and I only quote it to show the impracticability of making a perfect comparison between powers so unequal as Queen and Pawn.

The Rook is equivalent to a minor piece and two Pawns ;

Rook and two Pawns being considered equal, in average positions, to any two minor pieces. A minor piece represents about $3\frac{1}{2}$ Pawns, and the Rook is prized by Ponziani at about 5 Pawns; again showing the inevitable difficulties attendant on attempting to measure the relative worth of the men by figures. The two Rooks for 3 minor pieces are reputed to be an equal exchange. The Rook is the only piece, except the Queen, which can mate with King alone, and generally draws against Rook and minor piece.

The Bishop and Knight are termed minor pieces. The King's Bishop has been erroneously stated by some writers as superior in worth to that of the Queen; the truth being that it is the nature of particular openings, as the Giuoco Piano, to constitute the King's Bishop for a few moves as the more valuable of the two; because when placed at the Q B fourth, he batters the adverse King's Bishop's Pawn; but this adventitious quality relates rather to the opening than to the piece.

The Bishop and Knight are of equal value, being either of them worth rather more than 3 Pawns, but less than 4. The Bishop, or Knight, generally draws against Rook. Carrera, Lolli, and other writers consider the Bishop as being one-twelfth part superior to Knight; grounding their assumption upon the following somewhat laboured comparison.

### Advantages of Bishop over Knight.

1. The Bishop can be played on the move to the greater distance; its range being only bounded by the extremities of the board.

2. The two Bishops with the King possess the degree of force termed *the mating* power; whereas the two Knights alone cannot force Mate. This inherent quality of the Bishops frequently influences materially the play towards the end of the game. (One Bishop and one Knight, with King, possess also the mating power.)

3. The Bishops acting together present a line impassable by the adverse King, and similar to the line of defence offered by a Rook. The two Knights similarly posted, cannot restrain the adverse King.

4. The Queen wins with greater facility against the two Knights, than against the two Bishops. (I consider this an advantage in favour of the Bishop too slight to be worth naming.)

5. A Bishop supported by a Pawn guard each other; which is not the case with a Knight and Pawn.

6. When the Bishop covers an oblique check, he attacks at the same time; but this cannot be said of Knight.

7. It is easier to Mate with Bishop and Rook against Rook, than with Knight and Rook against Rook. (Another advantage too inconsiderable to particularize.)

8. The King cannot fix, and capture the Bishop penned up on certain squares, or in a corner, as he can the Knight.

9. The Bishop is able in certain cases to confine and pin the Knight, until the King or some other piece comes up and takes him; particularly on the extreme lines of the board. The Knight cannot similarly hold the Bishop in durance, on account of the more extended range of the latter's leap.

10. When you discover the Check of the Bishop, double Check may be given; which is not applicable to the Knight.

11. The Bishop can draw against Rook and Pawn more easily than the Knight.

12. The Rook's Pawn can sometimes queen against the opposition of the Knight; but not against the Bishop. To these superior qualities of the Bishop it may fairly be added that the two Bishops at the close of the game are decidedly stronger, as are the Bishop and Knight, than the two Knights; but one Knight, it must be allowed, is considerably stronger at the close than one Bishop; on account of his ranging over both colours.

### Advantages of Knight over Bishop.

1. The Knight and Rook's Pawn alone with King commonly win; which is not the case with Bishop and Rook's Pawn, unless the Bishop command the extreme square of the file.

2. When the Knight checks, no piece can be interposed, but the King is compelled to move, should the Knight not be prizeable; a material advantage.

3. When the King is checked by Queen, two squares distant in a right line, by covering with Knight, the Queen is prevented from checking again next move; which cannot be stated of the Bishop.

4. The Knight moves on both colours, and thus commands indiscriminately the sixty-four squares; while Bishop commands but thirty-two squares. Knight can thus attack a piece or Pawn, be it where it may; or seat himself on any given square, while Bishop can only operate upon half the board.

5. The Knight leaps over any piece or Pawn, while the Bishop requires to range on open lines.

6. The Knight on many squares commands eight squares of the board, being one-eighth part of the whole field.

7. The two Knights can support and defend each other, which the two Bishops cannot do.

8. When the position is crowded and intricate, the Knight can break through with greater facility and force than the Bishop.

9. The nature of the Knight's move is such, that its attack cannot be averted like the attack of the Bishop.

10. The Knight can give smothered Checkmate, which the Bishop cannot do. (This advantage, like the last, is not worth naming.)

11. If you have Knight supported by two Pawns, planted in adverse camp, it will probably cost a Rook to remove him.

To the advantages of the Knight, we may add that his impending line of operations is more difficult for the enemy to calculate than the probable action of the Bishop.

In closing this scale of comparison, I must state it as my own opinion, that the Bishop is superior to the Knight only in imagination ; and that the two pieces should be indiscriminately exchanged by the learner, as being of strictly equal value in cases of average position.


# CHAPTER IV.

## THE LAWS OF CHESS.

*Extract from printed Rules of St. George's Chess Club, No. 5, Caven-dish-square, London, June,* 1841. *Committee of Management— Hon. Wm. Ashley, James Dennis, Esq., Hon. Henry Fitz Roy, M.P., Hon. Charles Augustus Murray, Robert John Palk, Esq., Richard Penn, Esq., William Price, Esq., Benjamin Smith, Esq., M.P., Chairman of Committee, and Mr. George Walker, Hon. Sec.*

" No Game but Chess shall be played in the Club, and the Laws of the Game observed shall be those laid down in Mr. GEORGE WALKER's ' Treatise on Chess.' "

*Extract from printed Rules of Liverpool Chess Club, Dec.* 29, 1845. *Committee of Management—Augustus Mongredien, Esq. (President), G. C. Schwabe, Esq. (Treasurer), G. S. Spreckley, Esq. (Hon. Sec.), James Lister, Esq., and John Wood, Esq.*

" *Law* 16. That the Laws of the Game, as stated in Mr. GEORGE WALKER's ' Treatise on Chess,' shall be adopted by this Society."

See also to same purpose, " Laws of Chess Clubs of Nottingham, Glasgow," &c. &c.)

THE Laws of Chess vary slightly in their details in different countries, but all approximate in the main, as to the principles on which they are founded. That a piece once touched must be moved—or taken ; that a move once played cannot be recalled ; that he who gives Checkmate wins the game ; and that he who gives Stalemate only draws the game ; these, and a few other equally simple institutes, form the base of the pile. The *rationale* of the Laws is fixed on the mind of the good player, and he hardly ever needs to refer to the written code.

But with players less advanced the case differs ; and ten thousand points arise, on which the tyro requires to know what is strictly the law. The mode in which certain penalties must be inflicted,

—the consequences inevitable upon the breach of particular rules,—the technicalities which must be observed as the only means of insuring order and propriety; all these cannot be too fully set forth. When *steel-traps and spring-guns* abound on the manor, it is but right that the fence should be placarded with proper notices of warning.

The earliest English writers on Chess, Caxton and Robothum, give no code of laws; and it is not until the seventeenth century we find them here in print. Philidor developed the laws at considerable length, as did the authors of the *Traité des Amateurs*, but it is to Sarratt we are mainly indebted on this point. To compare the laws in detail with those of Italy, India, and Persia, not only as they existed in former times, but as they stand at the present day, would be, however interesting, foreign to a chapter written chiefly for learners. France, England, Germany, Belgium, and Holland, now agree upon almost every point of Chess-law, and it is the less essential to travel out of English history. I proceed to give the rules of the game as it is now played. It has been my aim to render them as full as possible, without altering their meaning, or needlessly lengthening their details; nor will it be found on fair comparison that I have introduced the slightest innovation in spirit, upon the system of Chess legislation so admirably developed by Philidor and Sarratt, and perfected by the practice of the chief British clubs during the last twenty years.

## LAW I.

Should the board or men be improperly placed on beginning the game, or the pieces be in any way imperfect, or incorrect in number, the game must be recommenced, provided such error, omission, or irregularity be discovered before the completion of the fourth move on both sides. Should the fourth move have been played, the game must be finished as the pieces stand.

(It must be premised, that throughout these Laws, the word *Piece* frequently includes the Pawn, as in the present instance.)

## LAW II.

If a player undertake to give the odds of a piece or Pawn, and omit on beginning the game to move such man off the board, he may recommence the game, and remove the piece given, provided he discover the error before playing his fourth move. But if otherwise, the game must be played out as the pieces stand; and should the player who agreed to give odds, win such game, it shall only be reckoned a drawn game.

### REMARK ON LAW II.

In every similar case of counting moves, a player's touching a piece, it being his turn to play, reckons as a move.

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## LAW III.

When the parties play even, they draw lots for the first move of the first game, which first move is afterwards taken alternately throughout the sitting; except in the case of a drawn game, when he who began such game, commences likewise the next, a drawn game being in law no game. He who gains the first move on beginning the sitting, has the choice of men, as to colour, &c. During the sitting, each party must use the same coloured men as in the first game. When a match is made, to consist of a given number of games, the move passes alternately throughout the match, without drawing lots each time of meeting. A player giving odds has the choice of men, and takes the first move in every game, unless expressly stipulated to the contrary.

## LAW IV.

A player giving the odds of a piece, may give it each game either from the King's or Queen's side, as he pleases. A player giving the odds of a Pawn, must give the King's Bishop's Pawn, unless otherwise stipulated. A player receiving the odds of a certain number of moves at starting, must not, in taking such moves, cross from his own half of the board.

### REMARKS ON LAW IV.

The odds of the Bishop are rarely given. The Queen is the greatest description of odds ever offered. The odds of both the Rook and Knight, the Rook or Knight alone, and the Pawn, with or without the move or moves, complete the scale of disparity. The King's Bishop's Pawn is always given, as being the most valuable; since its absence leaves an opening upon the King. In taking moves given in advantage, were you permitted to cross your own half of the board, such odds could not be rendered; for instance, when receiving the Pawn and three moves, you would at once force Checkmate, moving first your King's Pawn one, then Bishop to Queen's third, and lastly checking with Queen.

## LAW V.

Should a player, it being his turn to play, under any pretence whatsoever, touch one of his men, he must move that piece, or Pawn, if it can legally move, unless in the first instance of touching it, he say aloud, "*j'adoube;*" it being moreover evident, that in touching the piece, he merely meant to adjust its position on the board, and had no intention to play it. No penalty is attached to touching the men, unless it be your turn to move.

### REMARKS ON LAW V.

A piece touched must be played, but the calling aloud the word "*j'adoube*" permits you to set up a fallen man, to arrange

the pieces on the centre of the squares, and the like. When, however, you touch a piece or Pawn with the *bonâ-fide* intention of playing it, the saying "*j'adoube*" will not exonerate you from completing the move. A Chess-player's meaning cannot be misunderstood on the point, and were it otherwise, you might hold a man in your hand for five minutes, and then saying "*j'adoube*," replace it, and move elsewhere ! Mr. Lewis introduces a grave innovation upon the above law, so well laid down by Sarratt and all the great masters, in permitting in lieu of "*j'adoube*," the use of "words to that effect ;" under which vague phrase it appears to me that any thing short of whistling would serve your turn It is needless to add, that Chess-players still allow of "*j'adoube*," and "*j'adoube*" alone. Mr. Lewis boldly proceeds to print, for the first time on any stage, that "if a piece be displaced, or overturned by accident, it may be restored to its place without saying '*j'adoube*;'" overlooking the fact, that it is solely to meet this class of accidents that the phrase "*j'adoube*" is tolerated at all. I distinctly assert, that under the law as laid down by Mr. Lewis, you may take up half-a-dozen pieces running, intending to move them, and cannot be compelled to play one of them. I repeat the whole of his words :—" A piece or Pawn touched must be played, unless at the moment of touching it the player say '*j'adoube*,' or words to that effect ; but if a piece or Pawn be displaced, or overturned by accident, it may be restored to its place."—*See Lewis' Eighteen-shilling Chess-book*, 1844, p. 14.

Previously, Mr. Lewis stated the law to be as given by me. In his "Chess-Board Companion " (edit. 1839, p. 13,) we read, "A player must play the piece or Pawn that he has touched ; unless, at the moment of touching it, he says '*j'adoube*.' If a piece be not properly placed, or if it should fall, the player in replacing it should say '*j'adoube*,' or his adversary may compel him to move it."

## LAW VI.

If the player, about to move, touch his King with the evident intention of moving him, and then find that the King cannot be played without going into check, no penalty can be inflicted on his replacing his King and moving elsewhere. If the player should touch a man which cannot move without placing his King in check, he must move his King instead ; but should the King be unable to play without going into check, no penalty shall be inflicted.

## LAW VII.

Should the player about to move touch one of his adversary's men, without saying "*j'adoube*" in the act of first touching it, he must take that piece, if it can be legally captured. Should it not be *en prise*, he must, by way of penalty, move his King ; but should the King be unable to play without going into check, no

penalty is incurred. In every case of being compelled to move the King, by way of penalty, you cannot castle on that move.

## LAW VIII.

So long as you retain your hold of a piece you may move it where you will, in accordance with the laws of the game ; but if you once quit your hold, the move is made and cannot be recalled.

### REMARKS ON LAW VIII.

It would greatly improve this law, to rule that the move should be considered complete, when any given square is once touched by the piece ; but the law as it stands must be respected, however annoying it may be to see a player touch several squares with a piece by turns, hovering around and about them, like an unquiet spirit in regions not congenial. In Italy, after touching any particular square with the piece, you may move that man to any square more remote from head-quarters, provided you have not quitted your hold, but may not retrograde to any square nearer home. It may here be stated, that to finger the squares of the board whilst planning your move is strictly legal, but a most vulgar habit.

## LAW IX.

Should you inadvertently move one of the adverse men instead of one of your own, you incur one of three penalties, at the option of your antagonist. He can compel you—1, to take the piece you have touched, should it be *en prise ;* 2, to replace it and move your King ; 3, to leave it on the square to which you have played it, and forego any other move that time. Should the King be unable to move without going into check, such part of the penalty is passed over. Should you capture one of the adverse pieces with another, instead of with one of your own, the capture holds good, if your opponent so think fit.

## LAW X.

Should the player capture a man with one that cannot take it without making a false move, he may be compelled, at the option of his adversary, either to take such piece, should it be *en prise,* with one that can legally make the capture, or to move the piece touched ; provided he can play such piece without leaving his King in check ; but should such not be the case, he may be directed to move his King.

## LAW XI.

Should you, by mistake, capture one of your own men for one of your adversary's, he may compel you to move, at his option, either one of the two pieces.

So stands the law, and so " mote" it be ; but as it is simply a case of a false move complete, you ought to be compelled to lose the man you have taken off.

## LAW XII.

Should you play a false move, you may be compelled, at the choice of your opponent, to bear one of the following three descriptions of penalty :—1, to leave the false move standing as your move ; 2, to move the piece touched, legally, as you may think fit ; 3, to replace the piece and move your King.

## LAW XIII.

In every case of being directed to move the King by way of penalty, it is understood that he can play without going into check ; otherwise such penalty must be waived. In every case of being directed to move any other man, or to suffer any move to stand which you may have played, either falsely or legally, it is equally understood that you must not leave your King in check ; such penalty cannot otherwise be inflicted.

## LAW XIV.

Should you commit the irregularity of moving out of your turn, that is, twice running, you may be compelled, at the choice of your antagonist, either to leave both moves remaining, or simply to retract the second, as he may think most advantageous to his game.

### REMARK ON LAW XIV.

You have been told there is no penalty attendant on your touching the pieces when it is not your turn to play, but the case widely varies when you actually make a move out of your turn.

## LAW XV.

The time allowed for consideration on each move is unlimited ; but a player leaving the game unfinished, without permission of his adversary, loses such game. In cases of great delay, appeal must be made to a third party, and if he pronounce such delay to be vexatious, the player refusing to move loses the game.

### REMARKS ON LAW XV.

It would be difficult, however desirable, to fix the maximum of time which a move should take. A player sometimes forgets it is his turn to play, and may even fall asleep over the move, but this cannot well be remedied unless we dwelt in Laputa, where doubtless the Chess Clubs are severally furnished with a due allowance of flappers. In matches of consequence, the time which players

may take should be previously stipulated. Strictly speaking, a
player must not leave the room while a game is pending without
the consent of his adversary. Similar trifling points of law are
justly retained in the code to rule important matches, but are
not enforced in every-day play. If you knock a piece off the
board by chance, your adversary can make you move it, if you
have not said "*j'adoube*," and it be your turn to play ; but
should he do so, you would of course never play another game
with such a " Justice Overdo."

## LAW XVI.

When a Pawn is moved two squares, it is liable to be taken, *en
passant,* by a Pawn, but not by a Piece.

### REMARKS ON LAW XVI.

Several of the Laws might be well rejected from the code as
superfluous ; and this is among the number. The rules which
govern castling, or moving the men, may be rather classed with
the institutes, than the laws, of the game. We might as well
include in the rules that the Bishop shall only move diagonally,
&c. However, as certain points have always been classed with
the legal regulations, I have not chosen to omit them.

## LAW XVII.

If you touch both King and Rook, intending to castle, you must
move one of the two pieces, at the option of your adversary ; or
he may compel you to complete the act of castling, if you have
quitted hold of the one piece, and have touched the other ; or if
you have played the King two squares, and have quitted King but
not touched Rook. A player cannot take in the act of castling,
nor does the Rook check as it passes to its place ; but it checks
when finally quitted hold of, on the King's Bishop's, or Queen's
square, as the case may be. (Strictly speaking, it ought to be
ruled that you cannot castle without you touch the King before
the Rook, but custom sanctions our present practice.)

## LAW XVIII.

False castling resembles a false move. Should you castle in
any way falsely, your adversary may either compel you to suffer
such castling to stand, or to castle correctly, or to replace the
pieces, and move either King or Rook at his option. The follow-
ing are cases of false castling :—

If your King have previously moved during the game.

If your King is at the time in check.

If the Rook with which you castle has previously moved.

If the space between King and Rook is not clear.

If either of the squares to which the King must move, or cross
over, be commanded by an enemy, whether Pawn or Piece.

### REMARKS ON LAW XVIII.

The King's having been in check does not affect your privilege of castling, provided he is not in check at the moment ; nor does the Rook's having been attacked, or being attacked at the time, vitiate your power of castling. You may castle with Queen's Rook, even should the Queen's Knight's square be attacked, since your King neither crosses nor touches that square. I cannot pass on without noticing the impropriety of touching the Rook before the King in castling. When you castle, the King should be first moved ; since in touching the Rook first, the player does not fully commit himself, but may leave the Rook where he has placed it, and decline completing the castling, not having touched his King ; or he may look again at the position, and pass King over, or not, as he may think fit. The two pieces should be touched almost simultaneously ; in fact, both should be touched, before hold on either is given up.

## LAW XIX.

When a player gives the odds of the Rook, he may castle on that side of the board from which he has taken off the Rook, provided the Rook's square be empty, and that the laws of castling be otherwise observed.

## LAW XX.

When you give check, you must apprize your adversary, by saying aloud " check ;" or he need not notice it, but may move as though check were not given. If, after giving check with or without declaring it, his King remain in check one, two, or more moves, and should you then perceive it and cry " check," at the same time attacking one of his other men, you cannot take such piece ; but all moves played since your original check must be mutually recalled as far as practicable, and provision made for the check as first given. Should you discover your King to be in check, and to have remained so during sundry moves, without your being able to tell when this state of things originated, you must retract mutually the whole of the moves back to the given point ; but should you not both agree as to what the moves were, you must retract your last move alone, and provide for the check.

## LAW XXI.

When you attack the Queen you are not compelled to say " check."

### REMARK ON LAW XXI.

In France it is the rule to cry " check " on attacking the Queen, the same as the King ; or, should the Queen be still *en prise*, you could not capture her the following move. The English law is here decidedly preferable.

## LAW XXII.

The saying aloud " check " does not compel you to give check unless you have completed the move by quitting your piece ; nor does it compel you even to play the piece at all, unless you have touched it.   Should your adversary say " check," without really giving check, and should you, in consequence, have provided for the check, you may retract your move, provided alone that you discover your error before your antagonist has played again.

### REMARK ON LAW XXII.

To prevent misunderstanding, and avoid forming a careless habit, do not say " check " until you have actually quitted hold.

## LAW XXIII.

Directly a Pawn attains the eighth square, or extreme rank of the board, it must be replaced by a Queen, Rook, Knight, or Bishop, at the option of its owner ; and this, without regard to whatsoever pieces he may already have on the board.

### REMARKS ON LAW XXIII.

In Italy, the law requires that the Pawn should be replaced with a Queen, whether or not the original Queen is defunct, and with no other piece.   It were well perhaps to adopt the same regulation here, as most conducive to order and uniformity. Fifty years back you could only demand for the Pawn any piece you might have lost, but for thirty years the law has prevailed as above laid down.   The Pawn in fact changes into a superior piece, on once touching the sacred soil, even if in so doing it gives Mate on the move.   The rule holds good equally, though you may not have lost a single man ; and you may thus have a second, or even third Queen, at one time on the board.   The Pawn checks, or attacks, in the character of the piece you call, instantly, upon its reaching the goal.   It may at first sight appear slightly anomalous to allow of a plurality of Queens, Knights, and so forth ; and certainly three Bishops would look awkward, as two of them must run on the same colour ; but this apparent inconsistency is well counter-balanced by its attendant advantages, and the law as it stands is far superior to the more ancient practice.   It is usual to represent the second Queen by placing a Pawn upon a Rook, or by ranging two Pawns side by side on the same square.

## LAW XXIV.

Stalemate constitutes a drawn game.

### REMARK ON LAW XXIV.

The law prevailed at one time in England, that he whose King was stalemated, won the game ; a most ridiculous piece of absurdity, now justly abrogated.

## LAW XXV.

Drawn games of every description count for nothing ; and he who had the first move in the drawn game, takes likewise the first move in the following game.

### REMARKS ON LAW XXV.

When a match is made to consist of a given number of games, it is frequently stipulated that drawn games should count among the number ; and the move passes alternately as though no game were drawn. Such is in fact the law in France, and ought to be so here, though it is not. The move should pass alternately without regard to drawn games at all. I take this opportunity of stating, that when a match is made to comprise a fixed number of games, the whole of the number must be played out, without regard to either party's having already won the majority.

## LAW XXVI.

Should you undertake to win any particular game, or position, and should only draw it, you are adjudged to be the loser.

## LAW XXVII.

Should you fail to give checkmate in fifty moves, when left in either one of the following cases of superiority of force, as well as in analogous positions, the game must be dismissed as drawn :—

King and Queen against King.
King and Rook against King.
King and two Bishops against King.
King, Bishop, and Knight, against King.
King and Queen against King and Rook.
King and Rook against King and minor piece.
King and Pawn against King.
King and two Pawns against King and Pawn, &c.

Should you, however, have undertaken to checkmate with any one particular Piece or Pawn ; or on any one specified square ; or to compel your adversary to give you Mate, or a Stale, in all such cases you are not restricted to any given number of moves ; being subject however to an appeal to a third party, should you pertinaciously continue longer than you ought, in an attempt apparently but vexatious as interminable.

### REMARKS ON LAW XXVII.

This law is framed to prevent a comparatively weak player from tiring out his adversary, by vain and endless trials to accomplish that which a stronger practitioner could perform in half the allotted number of moves. The moves must be fifty on each side, and must reckon from that point at which notice is given they will be computed. You may also insist on counting out fifty moves in cases of perpetual check, or reiterated attacks compelling the same forced moves in answer. Many cases arise in which you

may be justified in a reference to some disinterested third party, as to whether you have not the right to apply the principle of counting the fifty moves ; and if the umpire decide that the position in question is one to which the law should apply, you are warranted to act upon his judgment.

## LAW XXVIII.

Whatsoever irregularity may have been committed, or false move made, you cannot demand the infliction of penalty, should you have subsequently moved, or even touched, any of the men on the board.

### REMARKS ON LAW XXVIII.

By your own act of playing, you legalize any error your adversary may have committed. It stands to reason that penalty should instantly follow every breach of the law, or cannot be inflicted. You will easily reconcile this law with such rules as relate to the King's being discovered to have remained some time unwittingly in a state of check, &c.

## LAW XXIX.

In looking over, spectators must not make the slightest comment or remark connected with the game pending, whether applicable to the past, present, or future, until such game be concluded. Expressions of approbation, or the reverse, whether expressed by word, look, sign, or gesture, are equally forbidden. In cases, however, of false moves, witnesses are justified in interfering, upon the general principle that in every game we are bound to expose attempts at cheating or false play, whether casual or intentional.

## LAW XXX.

Every dispute as to the laws of the game shall be referred to a third party, whose decision must be received as final.

# CHAPTER V.

## GENERAL REMARKS AND MAXIMS.

THE general Rules, laid down by most writers, for acquiring a knowledge of the science of Chess, may be summed up in this learned axiom, " Play as well as you can." It is hoped that the whole of the present Chapter does not come under this description.

The art of playing well at Chess consists principally in gaining time, by making your adversary play forced or defensive moves ; an attacking player is therefore more-likely, generally speaking,

to become skilful, than one who confines himself merely to acting on the defensive.

In Chess, it is *not* the greater number of pieces, but the strongest position, that wins the game ; if you can rapidly concentrate the powers of several pieces to bear upon the adverse King, you will frequently force Checkmate at the expense of a piece, while the opposing army are from some cause or other " hors du combat."—NAPOLEON, in Italy, was the beau-ideal of a Chess-player.

Move your pieces out before your Pawns ; or you will probably be prevented from framing a strong attack, by the intervention of your own Pawns.

Some players learn one particular *début*, and never attempt any other. It is, certainly, desirable to be thoroughly versed in some very attacking game, but " toujours perdrix " is, to say the least of it, in bad taste.—Pique yourself on playing every opening in its turn.

Never touch a piece without moving it, and never suffer your opponent to infringe the laws of the game more than yourself. If you play with a stranger, agree beforehand that the strictest rules shall be observed. No player can improve, who gets a habit of taking back moves ; a person doing so, contending with one who plays honourably and fairly, has as great an advantage, as if the other were to give him the odds of a piece or two.

When your game is really desperate, do not protract a surrender too long, but give up with as good grace as possible.—The wisest man is inwardly chagrined on losing at Chess, but the fool, only, allows this feeling to be perceived by his adversary.

Do not fall into the habit of preferring to play with the black or white men ; and to prevent your contracting this preference when studying from the books, play the different colours alternately.

Between two beginners, the loss of a piece is of no great consequence ; carry this principle further, and you will see that even between two good players, the mere gain of a Pawn is almost nothing : from this I deduce that you should generally play the most attacking openings. If PHILIDOR could sit down to play with PONZIANI, the advantage of a Pawn in the beginning of the game would most probably decide the event ;—but we are not PHILIDORS. A player may frequently lose, the first time of playing, with one far inferior to himself ; never therefore make up your opinion as to the relative strength of two players, until they have played at least five-and-twenty games.

Never play with a better player without offering to take odds, nor with an inferior in skill, without insisting on giving such odds as will make the game interesting to you. Nothing can be more ungentlemanly than to compel a superior player to furnish amusement without reciprocity. Young players are more apt to be vain of their skill than they will be when better acquainted with the game ; do not with this feeling offer to give odds to a stranger,

for fear he should be able to give you the Rook ;—such things have been.

In playing even, always move King's Pawn two squares as your first move, whether you begin, or whether your adversary has so commenced.

In receiving the odds of a piece, do not accept the Gambit, but rather play K P one square on your first move. You will gain more improvement by winning, no matter how, two or three games of a better player, than by losing twenty or thirty, through allowing him to establish the attack he meditates. There is one disadvantage, though, in playing K P one, that if you do it always, a strong player will not like so well playing with you, as the games will be comparatively "flat and unprofitable :"—he will get tired of wasting his fine play upon your *brute force*.

I cannot help warning you against the foolish habit of hovering with your hand over the board, for a quarter of an hour before you make your move, or fingering the squares. This is a gross impropriety, and very annoying to your antagonist. Some players always begin the game by moving their Knights' Pawns one square, and then playing the Bishops on to the Knights' second squares. Avoid this, as productive of a crowded situation.

Do not appear impatient at any length of time your opponent may take in moving. BARBIER'S advice is here so much to the point, that I must quote a paragraph from that most amusing of Chess writers. "Doe not," says he, "at any time that thou "playest at this game, out of a conceit that any thing becomes "thee well, stand singing, whistling, knocking, *or tinckering*, "whereby to disturbe the minde of thy adversarye, and hinder "his projects ; neither keepe thou a calling on him to play, or "hastening of him thereunto, or a showing of much dislike that "hee playeth not fast enough ; remembring with thyselfe, that "besides that this is a silent game, when thy turne is to play, "thou wilt take thy owne leasure ; and that it is the royall law "so to deale with another, as thyself wouldst be dealt withall."

Avoid being tedious on moves, where you have little or no choice. I have seen people dwell for five minutes or more, over a position, in which their King was checked, and had but one square to go to.

Most fine players appear to play slowly in difficult situations ; probably if you had their skill, they would not seem so tedious. A first-rate is, perhaps, in a particular case, twenty minutes making a move—"What a slow player !" is the cry of the looker-on, forgetting that the veteran has been exploring the consequences arising out of a dozen or more moves, none of which moves are in the remotest degree visible to the impatient tyro. Some fine players play uniformly fast ; but I advise the beginner to play moderately slowly on all occasions. I often see bad players dash so hastily at a move, that I cannot but think they are afraid of the pieces running away.

It is an erroneous, though commonly received opinion, that the looker-on sees the game best. He may see some particular moves better than the player, but (supposing they possess an equal degree of skill) the player in general sees more than he.

Next to constant practice, nothing facilitates improvement so much as looking over better players, and studying the different works that have been written on the game. Indeed, I am convinced that supposing two players to be possessed of equal aptitude, and to devote an equal time to play, if the one were to study from books, and the other entirely to neglect them, the former would in a very short time be able to give his friend the odds of a piece. Do not, however, fall into mannerism by always playing book openings ; one of the greatest advantages to be derived from a knowledge of them, is the perceiving how and when they may safely be departed from. There are many fine players, who have never looked into a Chess book.

But what is the use of studying games and positions that may never occur ?—True, but when you teach a boy arithmetic, you give him particular sums and problems to resolve ; these problems will never occur to him in real life, but in learning to work them the young student becomes perfected in the common rules of figures necessary to their solution ; and thus it is with Chess Exercises.—Chess-players acquire, also, an improved style of play from books, and situations occur every day, which they may win, from having met with something similar, in the course of their solitary studies.

It is a good plan, to play over afterwards by yourself such games as you have lately played ; if you have lost them, try whether they could not have been saved, and examine from what move your error is to be dated ; if you have won, try whether you could not have improved the attack. You will find it difficult at first to go through the moves of a game afterwards ; but, with a little practice, this may be soon acquired.

Numerous situations occur in the following pages, in which it is said that one party can checkmate in a certain number of moves ; some of these positions are, in fact, curious as well as difficult problems. I advise you in such cases to make a drawing of the situation, and write down the solution in all its ramifications. After working out two or three such positions, you will find the advantage of this recommendation. Should you think you can solve any such position in a less number of moves than that which is given, or from not being able to do it in that number, believe you have discovered an error, be quite sure you are correct before pronouncing judgment.

Chess may aptly be described as a race, in which he who can gain a move on his antagonist, is the most likely to reach the goal first.

At the end of the game, should you be left with a slight inferiority of force, such as Knight, Bishop, and two Pawns, against

Rook, Bishop, and two Pawns, you have generally a better chance of drawing by exchanging as much as possible, than by the contrary mode of play ; remembering to keep, however, one piece to sacrifice for Pawn or Pawns. The more pieces there are on the board, the greater chance for winning is there for him who has the superior force ; do not, therefore, when left with a surplus Pawn, or some other trifling advantage, be too eager to change off the pieces.

When looking over a game, do not be too forward to criticize the moves as they are made ; few players will feel comfortable under this species of annoyance. If you are a superior player, you may venture sometimes to pass your opinion, but it is better to wait till called on to do so. If you are a worse player, hold your tongue ; your remarks will mostly be wrong, but should you, by chance, once out of a thousand times be in the right, the better player will not thank you for proclaiming his error, but will rather wish you turned out of the room for your gratuitous impertinence. In saying this, do not suppose I would not have you ask an occasional question of a good player, which may lead to your improvement ; the stronger a man plays, the more liberal and ready will he be generally found in giving help and encouragement to the *débutant*.

Such persons as do not wish to make Chess a matter of study, must not think that the difficulty of acquiring a tolerable knowledge of it, amounts to the impossibility there may appear to be attendant thereupon. One of the peculiar beauties of Chess is, that if two beginners are equally matched, they feel *quite* the same interest in the game, as if they were thoroughly learned in its mysteries. Indeed, they perhaps enjoy it more than the greatest players, who having conquered every difficulty, have no longer any opponents who can contend against them ; and who having, when they play, their reputation at stake, feel the greater degree of mortification at being occasionally defeated. Of the two extremes, better be over-bold, than over-cautious. The celebrated Danton's grand phrase applies well to Chess :—*de l'audace, et encore de l'audace, et toujours de l'audace !*

The strongest defence is counter-attack. A man lifts his hand to give you a blow ; and you knock him down before he can strike. This is counter-attack.

" A time" is lost in one of four different ways :—1. Playing a piece which can be driven away by a Pawn. 2. Attacking a man, and driving him to the very square on to which your opponent intended to play him. 3. Giving a useless check. 4. Making an injudicious exchange, by which you bring an adverse piece into good play. A game is frequently decided by one lost move ; particularly between players of the highest skill.

Each time you exchange a man, do not look merely at the taking off the piece, but at the situation which the board will subsequently present.

Exchanges are particularly good in the following cases :—To frustrate an intended attack, or to prevent your adversary's taking up a position which you think will be dangerous for you.— When you are inferior in position ; your game being scattered, badly arranged, crowded, or broken, but your force otherwise equal.—When you are superior in power ; being careful not to change all off, so as to abandon the mating force.

In exchanging, observe whether it is better for you to take, or to compel your antagonist (when possible) to capture ; and whether, during the process of an exchange, a check is given.

A simple exchange of one man is easier to see through, than an exchange involving the capture of several pieces.

Before attacking, be sure all is safe at home ; especially should your attack be one necessarily involving a train of moves.

An attack comprising several moves running is stronger than a more simple assault.

It is a point of great difficulty to time your attack exactly ; it being essential not only to play the correct move, but to play it just at the right point of time. An attack one move too soon, or one move too late, is frequently fatal to its originator from that cause alone.

Direct your attacks against the King, in preference to hunting smaller game.

Attack aims at gaining one of two descriptions of advantage,— numerical force, or improved situation ; the latter being the more difficult to judge of.

Study the probable reasoning on which every move of your adversary is founded.

When you have a piece attacked, which at first sight it appears necessary to remove, look round to see whether you had not better leave it where it is, and set up a counter-attack.

Do not, on beginning Chess, play too frequently. Generally speaking, to play twice or thrice a week is more improving than to play daily ; the science requiring time for digestion. The same remark equally applies to studying problems or books, which should not be carried too far at once, lest it produce disgust.

In rating the skill of different players, either by comparison with yourself, or with each other, trust to nothing but the result of a number of games played together. You probably fancy yourself superior to A, and on playing a match of twenty games you win ten each ; if you then play a conquering game, and lose it, no matter what excuse you make, I should consider A superior to you as 11 are above 10 ; an almost imperceptible difference. To judge by the results of cross-play is extremely fallacious. B may give the Rook or Knight, in odds, better than C ; but bring B and C together over the Chess-board, and the latter may win three games to one.

Better win one game of a better player than lose three to him,

as far as improvement is concerned ; and better lose one game to him, than win three of an inferior in skill.

Do not suffer yourself to prefer one piece before another, except as to its comparative value. Some persons will never change off their Queen, others prefer the Knight to the Bishop, and will be driven into a bad position, rather than part with their favourite piece.

The English play Chess too slowly. In calculating a difficult move, do not permit yourself to go over each variation more than once. The habit once formed of looking at the same thing half-a-dozen times, stamps you for life as a tedious player ; to be shunned in a Chess-room as a common nuisance. Take time in a difficult position, nevertheless.

The happy medium should be aimed at, between playing too slow or too fast. The too quick player dashes at attack impetuously, and, that once foiled, has no resource left to fall back upon. The too tardy player mystifies his powers of calculation, and veils the position to his reasoning faculty. A very slow player is rarely brilliant.

Do not suffer yourself too easily to believe your game is either lost or won.

If an apparent gain offers, pause before you snatch it. It may be a prize, or it may be a lure to draw you to perdition.

Do not prematurely attack, before your force is tolerably developed in the field. Play up the centre Pawns, get out your Knights and Bishops, have your King castled, and your Rooks in co-operation. Such is the outline of the best directions to a beginner, as to opening his game.

When the game goes against you, begin to look out as to the means of drawing it.

Before playing your first move, always ascertain that the board and men are correctly placed.

It has been well observed by Ercole del Rio, that a game of Chess badly opened, resembles a building resting on a sandy foundation—the wind blows, and down go tower and turret.

A game may be termed well commenced, set-openings apart, when the pieces are brought out with an eye to their following general aspect and disposition—that no piece obstructs the action of another, and that each piece is so planted, that it cannot be attacked with impunity.

An opening, to be well constructed, must be made quickly ; that is, the greatest possible number of pieces must be set in motion, in the fewest possible number of moves.

When obliged to act on the defensive, remember that between *retreat* and *flight* there is a wide difference.

In Chess there frequently occurs a slender species of disadvantage, which is apt to be neglected ; but which, if not speedily recovered, may prove as fatal as a spark mouldering into a glow

of flame. Of this description is a crowded situation of pieces—a lost opportunity of castling, a doubled Pawn, an adverse Pawn unwarily permitted to be enshrined at its seventh square, the castling when the Rook's file is open to the adverse battering train, and twenty other similar *apparent* trifles. Not that one such disadvantage can be immediately seized by your opponent as a certain means of victory, but he uses it as the first step of the ladder towards mounting a height.

The first move is an advantage, as far as permitting you to offer a certain species of opening; which, if your adversary accept, gives you for a time the attack; but if properly answered, the first move is of little worth. It cuts, however, in two ways; since it prevents any very attacking *debût* being set in motion against you; and it is certain that, take up what book of published games you will, we find the first mover more frequently the winner than his opponent. The first move, then, may be described as one of those things, which, although perhaps of little or no real worth, yet I believe every player would rather have it than not.

Do not depend too much on book-knowledge. Theory may give you a splendid opening, but that of itself will not win the game. Players long exercised, practically, will suffer you to erect a superb edifice—to knock your own head against.

Avoid the two extremes of despondency and over-confidence. The slightest reverse, such as the loss of a Pawn, causes some amateurs to give up in despair, instead of trying by increased pains to redeem their loss. Others never believe they ought to lose, and characterize their situation upon all occasions as the best: " I had a winning game, but lost it by an oversight," say they. Take such assumptions——with salt.

The nerves of a Chess-player ought to be rendered as impassible as though they had been petrified for a century in the caves of Derbyshire. Some very fine players, otherwise, are of a temperament so excitable, that if pressed hard, they lose patience, and cannot maintain a difficult defence.

Chess immediately upon dinner is injurious to digestion. Chess late at night will act upon some constitutions like strong coffee: heating the frame to fever, and banishing sleep.

An hour, to an hour and a half, is the fair average time of duration for a game. Two such games are Chess enough for one day.

## ON THE KING.

At the commencement of the game it is rarely good play to move the King about the board; but after the principal force, and particularly the Queens, are removed by capture from the board, the King becomes a highly useful agent, whether for attack or defence, having the power of playing on to the squares of both colours, diagonally, and in right lines. Avoid leaving your King to receive a check from a Knight, or any other piece, that attacks another of your men at the same time. It is frequently good play not to

take a Pawn in front of your King, as it may shield him from
attack. Nothing is worse than to check merely for checking's
sake, unless some probable advantage arise from the move : to
keep a check which you can give, in reserve, is frequently of use.
A series of checks sometimes force the adverse King to an
exposed, because open, part of the field, and may therefore be
useful. Before you check, beware lest your adversary may re-
tort the attack upon yourself, either by interposing an attacking
piece, or by withdrawing his King to a safe retreat. It is some-
times better to move the King than to castle ; and, in such case,
the K B second, is at times a good square on which to place him.
Beware of a discovered check. Do not remove your Queen,
causelessly, too far from your King. When each party has but
King and a Pawn or two, he who manœuvres his King best will
mostly win. Endeavour to ground yourself well in the science of
gaining the opposition with your King over your adversary's : be
very sure you understand the meaning of the term " opposition "
thus applied. Castling, according to our method, is more fre-
quently a defensive than an attacking move ; do not, therefore,
form a habit of always castling, although in general you cannot do
better. Castling early, brings the Rooks into communication ; and
even if you lose the game, it places the King in a position so diffi-
cult of access on the side of the enemy, that you are sure of making
a good fight. Castle, generally, with King's Rook, in preference
to Queen's, as the King in so doing goes one square nearer to the
corner ; you are, also, less exposed than on the Queen's side. At
times you will find it necessary to castle with your Queen's Rook,
in order to push the Pawns on King's side against the adverse
King. After castling, beware of advancing the Pawns in front of
your King too early ; at least while the adverse Queen is on the
field. Similar maxims cannot be repeated too often. Endeavour
so to form your opening, as to secure the power of castling when
you wish. A check which will take from your adversary the
right of castling, by compelling his King to move early, is mostly
good play ; and the same thing is sometimes to be attained by
getting command of one of the squares, over, or on to which, he
must pass in the act of castling. In castling, always move King
before touching Rook. It is better to castle by choice, than to
castle by necessity. Perhaps quite beginners would do well in-
variably to castle. After castling with King's Rook, if you have
" a time " to spare, it is mostly good play to seat King in the
corner. You thus can afterwards push K B P, without King's
being exposed to a check. When the King has castled, and
stands on K R, or K Kt sq, the fronting three Pawns being un-
moved, he is peculiarly liable to a Mate of a particular form,
occasioned by a simple check of Rook or Queen. When thus situ-
ate, and you have *a time* to spare, it is frequently good play to
advance K Kt P one, to open a retreat for King, particularly
should the Queens be gone.

## ON THE QUEEN.

The Queen has been well styled by Ponziani, as the Achilles of the field ; and being so important a piece, should not be employed to defend or attack a point which may be as well done by a subordinate. It is seldom correct to move the Queen too far away from home in the early part of the game ; as she not unfrequently gets thus hampered, and her retreat cut off, by some unlucky Knight, or skirmishing Bishop. You may sometimes defeat a violent attack, by offering to exchange Queens. When you are about to take a Pawn with your Queen, be careful such Pawn has not been left as a lure, to draw your Queen from the scene of action, as many games are daily thus lost. Your King's Bishop being at Q B 4, by playing Q B P 1, you may frequently slide out with Queen to her Kt 3, or R 4, with advantage. Her own third, fifth, and K R fifth, are also generally good squares for your Queen's occupation. Beware of your Queen and a minor piece being forked, which generally causes the loss of the latter. Before you have castled, do not too lightly place Queen on King's second ; a move which has, I think, gained undue favour with certain writers, and one disadvantage of which is, her being exposed to attack, should it be possible to clear off the centre Pawns. Towards the end of the game, it is frequently good play to court the exchange of the adverse pair of Rooks for Queen. When King and Queen are on the same diagonal, beware of Queen's being lost, either through an insidious check of an adverse Bishop, or through her being pinned by such Bishop. The power granted by the law, of your having two Queens on the board at once should you push a Pawn to the eighth square, has been much cavilled at by various authors ; but in my opinion presents by far the best means of meeting the difficulty consequent upon the every-day occurrence of queening a Pawn before any piece is lost.

## ON THE ROOK.

Endeavour speedily to get your Rooks into communication with each other ; their power, in circumstances of mutual support, being materially enhanced. It is mostly good play to seize the command of an open file, by placing a Rook in front thereof. A Rook is generally well placed on the second rank of your adversary's pieces, especially when his King remains on the extreme line ; and should you get a Rook thus fixed, which your opponent tries to remove from his " pride of place," by offering a Rook in exchange, you will in many cases do better not to take the Rook, but to support your own Rook with its brother ; so that if your antagonist take, the latter supplies its place. When your opponent has not castled, and has played Q to K 2, you may sometimes do well to seat a Rook on King's square, even although at the moment there may be several Pawns and pieces between adverse Queen and your Rook. Prevent your adversary's dou-

bling Rooks; and double your own, if possible, either on a line or file of the board. At the beginning of the game, the Rooks can rarely be much played with advantage; though a Rook moved up to the Bishop's third is often of service even in the opening. It is often difficult to know which of your two Rooks should give a certain check, or occupy a particular square; and in choosing which to employ, you must carefully calculate their relative positions. To stop a Pawn advancing to Queen, with the Rook, is frequently a difficult task, if such Pawn be guarded. Chess-players manœuvre the Rook worse than any other piece, for want of practice. We accustom ourselves, perhaps too much, to take them off early in exchange; and hence sometimes lose advantages which might be gained by retaining them on the board.

## ON THE BISHOP.

The King's Bishop is slightly better than the Queen's, for a time, in particular openings, and *vice versa*. When both parties have moved K P 2, the diagonal, one square of which is your Q B 4, offers a fine range for your King's Bishop; bearing as it does upon the adverse K B P, both before, and after your adversary's castling. It is consequently good play sometimes to offer to exchange the Q B for a K B, thus placed, by bringing the former to K 3; but such move should not be made lightly.— When your adversary plays K P only one sq, the best diagonal for your K B to be seated upon, is that running from your Q Kt to K R 7; the Queen's third being the key-square of the line. There are hardly any existing circumstances which will justify your placing K B on Q 3, before the Q P is moved; yet still the case may arise when this is the best play, and hence the difficulty of laying down uniform rules of conduct. Before playing either Q P 1, or Q to K 2, be certain that you are not blocking up the range of K B, should he be yet at home. At the close of the game, if strong in Pawns, endeavour to get rid of the adverse Bishops; as they stop the march of Pawns in many instances better than Rook or Knight. When you are left with one Bishop, as your sole piece, and two or three Pawns, endeavour to keep the Pawns on squares the reverse colour of the Bishop's range, in order not to obscure the latter's power of action. The Bishop thus placed, prevents the approach of the adverse King. Should you aim at defence only, your Bishop should, on the other hand, sometimes be kept in guard of the Pawns, which must then remain on his coloured range. Do not too hastily give away your Bishops for the Knights, although generally to be reckoned as of equal value. The Bishop's properties of pinning a hostile Knight, or Rook, in a variety of ways, should never be lost sight of.

## ON THE KNIGHT.

Both the Knight and Bishop should not be lightly played on to the Rook's files ; such position curtailing so considerably their powers.  The King's Knight should be usually placed in beginning the game, on K B third, in preference to K 2.  The Knights and Bishops should be brought out first of the pieces, in most cases.  The K Kt at B 3, threatens to advance to Kt 5 ; battering the adverse K B P, particularly if supported by K B.  The Knight is generally well placed, if you can fix him in the adverse game.  The Queen's Knight is too frequently obstructed in the *sortie* to his legitimate square (Q B 3), by your having moved Q B P one sq.  The Queen's Knight may sometimes be brought round with advantage to K Kt third.  The Knight with Pawns, at the end of the game, is stronger than a Bishop with the same number of Pawns, as to Attack, because he can leap upon both colours.  In Defence, thus situate, he is slightly weaker than Bishop.  The problem respecting the Knight's covering each square of the board consecutively, has attracted, in all ages, the attention of the first mathematicians.  The following is a simple general rule of performing the task :—place the Knight on any square of the board you like, and begin by moving him to that square of the board, from which he would command the fewest points of attack ; observing that if, on any two or more squares his power would be equal, you may play him indifferently to either of such squares.  Place a wafer, or counter, on each square of the field, as he occupies them in rotation, and consider subsequently such marked square, as not to be in any way included in your calculation.  Continue moving the Knight on this principle, and he will traverse the sixty-four squares in as many moves.

## ON THE PAWN.

Pawn-play has been described by Philidor as *the soul of Chess ;* and the importance of the subject cannot be over-rated.  Although the Pawn is so comparatively low in the scale of worth, bear in mind that if but one Pawn only be given in advantage at the beginning, the game is by its nature lost.  The Pawn being worth less than a piece, it is generally better play to support it, when attacked, with another Pawn, than with a superior agent.  At the commencement, Pawns are stronger when only advanced two squares, than when pushed farther.  Endeavour, therefore, to get your K P and Q P at the fourth squares of their respective files ; and so keep them, until one of them can advantageously march onwards.  Do not be over timid as to doubling a Pawn.  A Pawn doubled on the Rook's file is generally useless ; but the Rook's Pawn gains strength by being got on to the Knight's file, and when thus removed, makes an opening for the Rook.  It is also frequently serviceable to bring one of the Bishop's Pawns into the centre.  Generally speaking, it is good play to exchange the

Bishop's Pawn for a royal Pawn. The King's Bishop's Pawn, at the opening, is the weakest point of the game, being supported by King alone. Beware of advancing it one square only, as it blocks the Knight, and from uncovering the King, is rarely good play. An isolated Pawn, if pushed on too far ere the close of the game, will mostly fall. Do not be too much afraid of isolating a Pawn at the beginning, particularly on one of the two centre files. Players are too apt to advance K R P one sq, early in the game, to restrain the adverse Bishops from pinning their Knights. This is sometimes good play, but should not be uniformly adopted ; since, in many instances, the threatened attack can be met another way, and when this Pawn is advanced, its position is committed, and the adversary frames his attack accordingly. Supposing you to have castled with K R, and not to have played K R P, the adversary is in doubt as to what position the Pawns will assume, and must advance to attack with proportionate caution. It is rarely good to castle on that side on which you have advanced Pawns, as their presence is required as a bulwark to the King's position. After castling, keep the Pawns in front of your King mostly quiet, until you shall see strong cause for advancing them. Should your adversary have castled, it is mostly good policy to advance the Pawns on that side against him. At the beginning of the game, the centre Pawns are decidedly the most valuable of the set. Do not hastily advance early with either of the Knights' Pawns. At the end of the game, remember that two Pawns, or even one, may win by queening ; but one minor piece, alone, can never mate. Generally speaking, until the adverse King has castled, do not move forwards a body of Pawns on either side, as he will then certainly not castle in front of such force. The importance of a passed Pawn, particularly if supported by a fellow Pawn, must never be lost sight of. If you have two bodies of Pawns, endeavour to unite them in the centre, and strengthen, in preference, the larger body. If you have a Pawn less, do not change off all the minor pieces ; your chance of drawing being mostly stronger by keeping one of them on the board ; aiming then at exchanging all the Pawns, and sacrificing the minor piece for the Pawn your opponent holds in excess. When the Pawn checks, no piece can interpose. Aim at forking two pieces with a Pawn. When Pawns form an oblique line, endeavour to preserve their leader. Pawns are like the bundle of sticks in the fable ; strong in union, weak when sundered. An adverse Pawn, on the square fronting your King, is sometimes his strongest safeguard, as the adversary cannot attack so well through his own Pawn.

Bear in mind, throughout your study of these general points of doctrine, that such things as are recommended to your adoption are equally to be dreaded, and deprecated, on the part of your adversary; and that errors, against which you are yourself warned, are to be courted, and played for, proceeding from the other side : Chess maxims counting two ways.

# CHAPTER VI.

## TWO INTRODUCTORY GAMES.

THE following is a weakly played game, introduced on purpose to show, practically, some of the most prominent errors young players are apt to fall into. It is also arranged to contain moves which lead to a further explanation of many of the technical terms used at Chess. In the course of this work, I invariably address my observations to White, and speak in the third person of Black, as being White's imaginary antagonist.

The student will observe, that for the words " take " and " check," used in these two introductory games, the signs × and + will be substituted throughout the remainder of my work.

WHITE.        BLACK.

1 *K P advances two squares to K fourth square*—As no piece but the Kt can play before a Pawn is moved, it is better to advance a Pawn on the first move. The K P is the best Pawn to move, as it liberates your pieces better than any other.—Every Pawn, on its first moving, may march either one or two squares.

1 *K P also two sq.*

2 *K Kt to K B third sq*—This move is well played, as you at once attack the adverse Pawn, which your opponent must defend to prevent you from taking. The legitimate square on to which this Kt should be first played, is this. The Knights and Bishops should come forth early.

2 *Q P one sq*—Black would do better to defend P by moving Q Kt to B third sq ; by pushing Q P, he partly confines his K B.

3 *K B to Q B fourth sq*—This is generally the best square to play K B to, at the commencement of the game, as it attacks the weakest point of your adversary's position, viz. his K B P ; it is true, that his King defends it at present, but if you can bring a second piece to bear on it, he must also, in order to save it, bring another to its defence.

3 *K Kt to B third sq*—Eager to attack K P, he brings out his Kt prematurely.

4 *Q P one sq*—You defend your P, but ought rather to have advanced K Kt to K Kt fifth sq, which would have defended K P, and at the same time have attacked K B P.

4 *Q B to K Kt fifth sq*—This move is not a bad one, as it prevents your K Kt from moving ; he might also have offered to exchange Bishops, by moving Q B to K third ; if you had then taken his B, he would retake with P, and a doubled Pawn in that position would be no disadvantage to him, but the contrary.—Your K Kt is now said to be EN PRISE.

5 *Q Kt to Q second sq*—You play this Kt in order that if he take K Kt you may take B with Kt :—very well, but this move blocks up your Q B, and was besides, at present, totally unnecessary, as the Q could retake.

> 5 *Q to K second sq*—A bad move, because it confines K B ; he should have played Q B P one sq, or brought out Q Kt.

6 *Castles, by moving K to K Kt sq, and K R to K B sq*— There is no danger in this move, though it may not be your best.

> 6 *Q Kt to B third sq*—He might have advanced Q B P one sq, in order to move Q P one sq on the next move ; supposing he had done all this, and that you took Q P with K P, he would retake with Q B P, and have two Pawns advantageously placed in the centre of the board.

7 *Q B P one sq*—Good : it prevents Q Kt from advancing.

> 7 *Castles with Q R by moving K to Q B sq, and Q R to Q sq*—He castles on the opposite side of the board, in order to push his Pawns on your King ; he ought rather to have liberated his K B.

8 *K R P one sq*—You attack B, in order to make him take Kt, or retreat ; you, however, weaken the position of the King, by advancing this Pawn at present.

> 8 *B takes Kt*—He might also have retreated B to K R fourth sq.

9 *Q takes B*—It would have been better to take with Kt, as your Q B remains obstructed. You did well not to take with K Kt P, as you would have exposed your King ; and your K R P would have been an isolated Pawn, which is seldom worth much on the Rook's file.

> 9 *Q R P one sq*—Black plays thus, to prevent your attacking his Q Kt with your K B ; he would not have been injured by this attack, and should not, therefore, lose a move in guarding against it. As his move is utterly worthless, you have the same advantage as if you were allowed to move twice running.

10 *Q to K B fifth sq checking*—His King is now IN CHECK, and would be liable to be taken, were he any other piece. You play badly in giving this check, as you will see that you lose a move in getting your Q away ; while, by leaving the check open, you presently might have gained some advantage by giving it.—This is a good example of a useless check.

> 10 *K to Kt sq*—Being in check he must either move K, interpose some piece, or take your Q ; he cannot do the latter, and therefore moves K.—If he had interposed Q at Q second, you might take B P with B ; for he could not retake B with Q, as he must not leave his K in check ; and, if he then took your Q

with Q, you would retake his Q with K P, remaining the winner of a Pawn.

**11** *Q Kt P two sq*—This move is not, perhaps, your best, but yet it has an object, which is to prevent him from attacking K B with Kt.—I would rather hear a beginner give a bad reason for making a move, than give none at all.

                                        **11** *K Kt P attacks Q*

**12** *Q to K B third sq*—Your Queen is now forced to retreat, and he has opened a path for his K B ; all in consequence of your giving a useless check.       **12** *K B to R third sq*

**13** *Kt to Q Kt third sq*       **13** *B takes B*—He plays well
    in taking this B, for as his own B is not defended, he must
    otherwise move it away, and that would be losing a move.

**14** *Q R takes B*—The B must be taken, but the question is, with which piece ? If you retake it with Kt, your Kt is out of play ; but I should have preferred taking it with the other Rook, as, when the adverse K has castled, it is good play to get your Rooks in front of his K, and then advance the intermediate Pawns.                       **14** *K R P two sq*—He ad-
    vances this P, on the principle of my last observation.—
    If he had attacked your K B with Q Kt P, you could play
    it to Q fifth sq.

**15** *Q P one sq*—Black ought to take this P. It does not follow, that, because I pass a move over in silence, I approve of it.

                                        **15** *Q Kt P two sq*

**16** *Q P advances*—You advance this P, in order to take his Kt, if he capture B : but, you do not see, that, after taking B, his P attacks your Kt ; so that you lose two pieces for one.—Still your move is *radically* good, as I shall presently show.

                                        **16** *P takes B*

**17** *P takes Kt*       **17** *P takes Kt*

**18** *Q R P takes P*—You have lost a Kt, but have a strong attack on his King, through his having moved the Pawns in front of K, and through the excellent position of the DOUBLED PAWN, at Q B sixth.—A good player would have moved Q to Q third, instead of taking P, but it comes to nearly the same thing.

                                        **18** *K R P one sq*—Black is so
    intent upon following up his own attack, that he overlooks
    the hold you have upon him. If you now play Q to Q
    third, you have a forced won game ; for if he allow you to
    take Q R P, you give Checkmate, next move, by moving
    Q to Q Kt seventh ; if, again, he defend P, by moving K
    to R, second, you win by playing Q R to Q R.

Having shown that you have a won game, I shall now suppose you to overlook this attack altogether, and play

**19** *K Kt P two sq*       **19** *P takes P* EN PASSANT—
    Black takes off your K Kt P, and places his K R P on
    your Kt third sq ; I do not say he plays well in taking P, as
    he still leaves his K opposed to the same menaced attack.

20 *Q takes P*—I often see beginners, and even persons who, because they move the men about, call themselves players, so eager to catch up a Pawn, that they overlook the fortunate opportunity of making an irreparable attack ; you ought still to have moved Q to Q third sq.

<div align="center">20 <i>Kt takes P</i></div>

21 *Q to K Kt second sq*—It would now have been too late to play Q to Q third sq ; why, I leave you to discover.

> 21 *Kt to Q seventh sq*—If you were now to allow Black to take the Rook, he would be said to WIN THE EXCHANGE.

22 *K R to Q sq*                    22 *K R to R fourth sq*—This move is well played ; if you take Kt with R, he plays K R to the Kt fourth sq ; and, as your Q could not move away, on account of leaving the K in check, you would lose your Q for the Rook. It is true, you would also get the Kt, but that would not be an equivalent compensation.

23 *K to R second sq*                23 *Q R to K R sq*—Black doubles his Rooks to attack K R P.—Ascertain whether he could, or could not, have played a stronger move.

24 *R takes Kt*                24 *R takes P chg*—This check is *not* useless, but gives him a fine game ; not liking to give up the Q for the Rooks, White moves K.

25 *K to K Kt sq*                25 *R to adv K R sq chg*—A very good move ; as you will see he wins a Queen and a Rook, in exchange for his Rooks.

26 *Q takes R*                26 *R takes Q chg*

27 *K takes R*                27 *Q to K R fifth sq chg*

28 *K to Kt second sq*                28 *Q to K Kt fourth sq ch*— You see how dangerous it is to allow a piece to check your King, and another piece, at the same time.

29 *K to B third sq*—Your game ought to be lost ; but you do not mend it, by moving K to so exposed a situation.

<div align="center">29 <i>Q takes R</i></div>

30 *R to K Kt sq*—If you had played R to Q Kt sq, Black would win it by checking K and R ; if you had moved it to Q R sq, he would win it by taking Q B P, giving a divergent check ; lastly, if you had played it to K R sq, he would also win it, next move, by checking K at Black's Q fourth sq.

> 30 *K P advances chg*—This is in better style than taking P, or giving a number of inconclusive checks.

31 *K takes P*—This is fatal ; the Pawn was held out as a lure.

<div align="center">31 <i>Q to K seventh sq ch</i></div>

32 *K to Q fifth sq*—There are only two other squares open to the King ; and, if he go to either of them, Black takes P with Q, checking, and winning the Rook.

> 32 *Q to Q sixth sq—Mate*— Black now gives you CHECKMATE, and has won the game ;

you will observe, that, your K being in check, you can
neither, consistently with the constitution of Chess, move
away, take the Queen, nor interpose any piece.

## SECOND INTRODUCTORY GAME.

By way of contrast, I now show you a game really played, in
which the attack is conducted in a style of great brilliancy ; and,
although a beginner would not understand the why, or the where-
fore, of most of the moves without notes, I have thought that with
such assistance, advantage might be derived from studying so fine
a piece of skill. This game was played by my lamented friend,
the late Mr. Alexander McDonnell, the best player England has
ever yet produced, giving the odds to Black of the Queen's Kt.
It follows that the learner will remove the white Queen's Knight
from off the board, before beginning to play the game.

| WHITE. | BLACK. |
|---|---|
| 1  *K P two sq* | 1  *The same* |
| 2  *K Kt to B third sq* | 2  *Q Kt to B third sq* |
| 3  *K B to Q B fourth sq* | 3  *The same* |

4  *Q Kt P two sq*—White sacrifices this Pawn in order to
facilitate his taking up a very attacking position. You will ob-
serve that two squares are opened for White's Q B, and that he
gains the command of the greater part of the board. This open-
ing is analyzed at some length in the course of the following pages,
as the Evans Gambit.           4  *K B takes Kt P (best)*

5  *Q B P one sq*—Attacking his B, which must retreat to avoid
loss. This is what we call gaining a move, for as Black has no
choice, but must move K B, it is the same advantage to the first
player as if you had moved twice running, and you will, besides,
be enabled to advance Q P two sq presently, as it will be de-
fended by Q B P.           5  *K B to Q R fourth*—You
must understand that a player who does not receive greater
odds than the Kt from a first-rate, ranks as a strong man,
and could generally give at least the Rook to any person
who had never played in the Clubs. The amateur playing
the Black pieces foresaw that White intended advancing
Q P two sq, and by this move prevented his immediately
doing so, for if White now move Q P two sq, he takes
Q B P with B giving check, which he could not do if your
Q Kt were in his place.

6  *Castles K R*           8  *K Kt to B third*—He at-
tacks K P by this move, which is at present " sans de-
fense."

7  *Q to Q B second*—By this move you at once defend K P, and
place your Q in a position which may presently become annoying
to your adversary. You will now be able, also, by moving out
Q B, to bring your Rooks into communication with each other.
Probably if White were not giving odds, he would have preferred

another move, but in giving a piece we must play accordingly. White can now advance Q P two sq when he likes, for the Q guards also the Q B P.

> 7 *Castles*—With a view to place his King in a situation of still greater security, and to bring K R into co-operation with his other pieces.

8 *Q B to Q R third*—Through having sacrificed your Q Kt P you are thus enabled to place your Q B in a strong corner. When you play well, you will find that one of the greatest points in Chess is to know when to give up a Pawn, or even a piece, with a fair chance of ultimate compensation.

> 8 *Rook to K sq*—His Rook being attacked, he prefers removing it, to interposing Q P.

9 *Q P two sq*       9 *Q P two sq*—Finding that his game is crowded, Black pushes up this Pawn with a view to disengage his pieces. In doing so he calculates that although you will have two pieces attacking it (K B and K P) he also will have two defending it (K Kt and Q). I should despair of making a beginner understand that if instead of pushing Q P two sq, Black had taken Q P with K P, White would get a very formidable attack.

10 *K P takes P*—One great advantage of this move is that it opens a path by which you attack K R P with Q.— You reap no immediate gain from this, but the probability is that something may come of it.

> 10 *K Kt retakes P*

11 *Q P takes K P*—By this move you open the Q file, and by playing Q R to Q sq, would embarrass Black's Q.

> 11 *Kt takes Q B P*—This appears at first sight to be good play, for the Kt is defended by K B, and threatens to take R, if you attack Q with R.

12 *Q R to Q sq*—White skilfully sacrifices the Rook for an inferior piece, in order to perfect his meditated attack.

> 12 *Kt takes R*

13 *K R takes Kt*      13 *Q B to Q second*—You will observe that there is no square, on to which he can play Q from the attack of the Rook, he therefore interposes Q B.—Were he to have interposed Q Kt, you would take it with R, and as your R would be guarded by Kt, he could not retake with Q.

14 *K B takes K B P ch*—You have now a won game, although with a Rook less ; your opponent having merely a choice of evils.

> 14 *K takes B*—His King being in check, must either take B, or remove. If he were to move to R sq, which is the only square open to him, I leave you to find out which would be the strongest course of play for the White, of the three following : viz.

1 To take Rook with K B.

2 To take B with R, and on his retaking with Q, to play Kt to

K Kt fifth ; Black would then be forced to move K Kt P one sq to prevent Checkmate, and your counter-move would be K P one sq, still threatening the Mate.

3  K P one square, threatening to take Q with R, if he move Q B.

15  *R takes B chg*—White foresaw that if Black took K B with K, he could adopt this train of play.  You now check K and at the same time attack Q with R.—If he move K to K Kt sq you take Q with R, and on his retaking R, play Kt to K Kt fifth, threatening Checkmate.  This position of the pieces shows you forcibly the superiority of situation over numbers ; Black having a great numerical advantage, and yet no chance of redeeming the game.  If he were to allow you to take Q with R, although he would remain with two Rooks against the Queen, your position would be so superior, that you would speedily force the game (supposing, of course, that you could find out the best moves).

15  *Q takes R*—Not seeing the coming blow,—or, seeing it, not thinking it possible to retrieve the game by any other move, he throws himself headlong into the Checkmate.

16  This is one of those positions which we term forced in a certain number of moves, and I should therefore now dismiss the game by saying, White gives Checkmate in two moves.  These two moves are as follows :

*Kt checks*—As your Kt cannot be taken, he must move K, and you will find that he has only one square open.

16  *King to Kt*

17  *Q takes R P*—Checkmate.

END OF BOOK I.

# BOOK II.

## OPENINGS OF GAMES.

## CHAPTER I.

### THE KING'S KNIGHT'S OPENING, AND GIUOCO PIANO, BOTH REGULAR AND IRREGULAR.

When, after each party has played his K P two, White attacks K P at once with K Kt, the game is termed the King's Knight's opening.  The most important branches of Chess spring from this move, which is certainly more used than any other, its claims to patronage being founded on the soundest principles.  White at once brings his Knight into good play, and puts his enemy on the defence, by attacking his Pawn.  Our first consideration will be to examine the obvious methods of meeting the *sortie* of Knight, beginning with the most exceptionable.  The best move for Black, in answer to K Kt, is Q Kt to B 3, defending P, and playing forth

a piece. Suppose such move to be played, and to be followed by each party moving K B to Q B 4, the game becomes THE GIUOCO PIANO of Italian writers.

### GAME I.

| WHITE. | BLACK. |
|---|---|
| 1  K P two | 1  K P two.  Perfectly safe; and |

therefore best; as leading to the more brilliant and interesting class of games.

2  K Kt to B third       2  If Black answer with B to Q 3, you place K B at Q B 4, and whether he then move Q B P 1, or K Kt to B 3, get the better game by advancing Q P 2.  If he play K B P 1, he sets up the Damiano Gambit; and if K B P 2, he forms the Greco-Counter Gambit; both of them bad for Black.  His move B to Q 3, is bad upon principle, blocking up Q B and Q P, we will not therefore admit it here, and the same may be said of Q to K 2 which confines his K B.  The advance of his K B P is elsewhere considered in this work.

Q to K B third (weak)

3  K B to Q B fourth (Var.)   3  Q to K Kt third—We suppose Black t⌐ ₋ave played his second move with the intention of now making this attack on two Pawns at once, but either of them may be left *en prise* with impunity.  You may safely move Q P 1; and on his taking Kt P, take K B P with B ch.  Should he then take B with K, you attack Q with R, and on her withdrawing to R 6, Kt checks K and Q.  Or you may now castle.

4  Castles             4  Q × K P (if)
5  K B × P ch          5  K to his second—Should he move to Q sq, you capture K P with Kt.
6  R attacks Q         6  Q to K B fifth

7  R × P ch—Should he now play K to B 3, you win Q, by moving Q P 2, and then K R P 1.  If again, he go to Q 3, you + with R at Q 5.

7  K × B
8  Q P two             8  Q to K B third
9  Kt +                9  King moves
10  Checkmates at most in four moves.

### Variation.

Jaenisch prefers playing here thus:
3  Q Kt to B third     3  Q B P one
4  Q P two             4  P × P—If he move Q P 1, you change Pawns, and attack Q with Q B
5  K P advances        5  Q to K Kt third
6  Q × P—You have the better position.

### GAME II.

| WHITE. | BLACK. |
|---|---|
| 1  K P two | 1  The same |
| 2  K Kt to B third | 2  The same—To answer with |

K Kt to B 3 also, is inferior to playing Q Kt to B **3**, but may be fairly risked. The opening before us is analyzed at great length by Jaenisch, who long advocated this move as Black's best, but has subsequently avowed that it leaves him with rather the inferior position.

3 Kt × P. This is strongest. In the next game I show the effects of playing Q P 2 at this point, as introduced by the Russian player, Petroff. If you now move K B Q B 4, he takes P with Kt, and on your answering with Q K 2, he plays Q P two.

<div align="center">FIRST REPLY.</div>

|  |  |
|---|---|
|  | 3 Q to K 2 (bad) |
| 4 Q P two | 4 Q P one. If Kt × P you move |
| K B Q 3 with better game | |
| 5 K Kt to B third | 5 Q × P + |
| 6 K B to K second | 6 Q B to K B fourth (best) |
| 7 Q B P 2 (best) | 7 K B to K second |
| 8 Castles | 8 Castles |
| 9 Q Kt to B third | 9 Q to Q B seventh |
| 10 Q × Q | 10 B × Q |
| 11 Q B to K B fourth | 11 Q Kt to Q second (best) |
| 12 Q R to Q B | 12 Q B to K Kt third |

**13** Your best move now is, K Kt to R 4, which leaves you with the better opening. Suppose for variety

|  |  |
|---|---|
| Kt Q Kt fifth (weak) | 13 Q R P one |
| 14 Q Kt × Q B P | 14 Q R Q B |
| 15 Q Kt to Q fifth | 15 Kt × Kt |
| 16 P × Kt | 16 Q Kt to Q Kt third |

<div align="center">Black has a good game.</div>

<div align="center">SECOND REPLY.</div>

|  |  |
|---|---|
|  | 3 Kt × P (bad) |
| 4 Q to K second | 4 The same |
| 5 Q × Kt | 5 Q P one |
| 6 Q P two | 6 K B P one |
| 7 K B P two | 7 Q Kt to Q second |

8 Q Kt to B **3**. Play as he may you win a Pawn

|  |  |
|---|---|
|  | 8 K B P × Kt. If Q P × Kt |
| you move Q Kt to Q 5 | |
| 9 Q P × P (or A) | 9 P × P |
| 10 Q Kt to Q fifth | 10 Q Kt to K B third |
| 11 Kt × Q | 11 Kt × Q |
| 12 Kt × B | 12 K P × P |
| 13 Kt × R P | 13 B + |

**14** Your correct play now is K to K **2**, which enables you to maintain Pawn. Suppose for a change

|  |  |
|---|---|
| Q B P 1 (inferior) | 14 Kt × P |
| 15 P × Kt | 15 B × P + |
| 16 K to Q | 16 B × R |
| 17 Kt to Kt fifth | 17 R × P |

| | |
|---|---|
| 18 Kt × P + | 18 K to Q second |
| 19 Q B × P | 19 K R to Q B |
| 20 K B + | 20 K to Q |
| 21 Kt +. You have rather the advantage. | |

A.

9 K B P × P. Preferred by Der Lasa.

|  | 9 P × P |
|---|---|
| 10 Kt to Q fifth | 10 Kt to K B third |
| 11 B + . | 11 Q B P one (best) |
| 12 Kt × Kt + | 12 P × Kt. If he retakes with |

Q, you take P with P, and then retreat B Q 3

| | |
|---|---|
| 13 B × P + | 13 K to Q |
| 14 Q B to Q second | 14 Q R P two |
| 15 Castles Q R | 15 P × B |
| 16 Q × Q B P | 16 Q R to R third |
| 17 B × P + | 17 R × B |
| 18 P × P + | 18 Q B to Q second |
| 19 K P advances | 19 B + |
| 20 K to Kt and wins. | |

THIRD REPLY.

|  | 3 Q P one (best) |
|---|---|
| 4 K Kt to B third | 4 Kt × P |
| 5 Q P two (best). If you move Q K 2 he plays the same | |
|  | 5 Q P one |

6 K B to Q third (best). If you play Q B P 2 it is premature, for he answers with K B +

In the first place,

6 K B to K 2. Jaenisch pronounces this his best move. If he play now Q B P 2, you do the same.

| | |
|---|---|
| 7 Castles | 7 Q Kt to B third (best) |
| 8 Q B P two | 8 Q B to K third |
| 9 Q B to K third | 9 Castles |
| 10 K Kt to K fifth. White's position for choice. | |

In the second place,

6 K Kt to Q third

| | |
|---|---|
| 7 Castles | 7 K B to K second |
| 8 Q B to K B fourth (best) | 8 Castles |
| 9 Q B P one (best) | 9 Q B to K third |
| 10 Q Kt to Q second | 10 Q Kt to Q second |
| 11 Q to Q B second | 11 K R P one |
| 12 K Kt to K fifth. You have the better position. | |

In the third place,

6 Q Kt to B third

| | |
|---|---|
| 7 Castles (best) | 7 K B to K second (best) |
| 8 Q B P two | 8 Q B to K third. He has no |
| | better move. |

9 Q B to K third, and at the proper time K Kt K 5, which

gives you the better position. It were premature of you now to move Q to Q Kt 3, as he would take P with P, and let you capture Q Kt P with Q.

In the fourth place,

| | 6 K B to Q third |
| 7 Castles | 7 Castles |
| 8 Q B P two | 8 Q B to K third. If he move |

Q B P 1, he gets a constrained situation on your answering with Q Kt Q B 3

| 9 Q to Q B second (best) | 9 K B P two |

10 Q to Q Kt third. You have a winning situation, and are stronger than if Q had moved at once to Q Kt 3 on move 9. These moves occur as the opening of the game won by the Club of Pesth in Hungary, in correspondence with the Paris Club. Pesth playing White.—*See* "Le Palamede."

## GAME III.

| WHITE. | BLACK. |
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Same |

3 Q P two. This move was invented by Petroff. It is not quite so good as taking Pawn, but may nevertheless be fairly ventured; so many things being allowed in actual play, which cannot bear the test of laboured pen-and-ink analysis.

### FIRST DEFENCE.

| | 3 K P × P (best) |
| 4 K P one (best) | 4 Kt to K 5 (or A) |

5 Kt × P. This is your best, though you may also with safety move K B Q 3

| | 5 Q P one. He may also move |
| | K B Q B 4, or Q P 2 |
| 6 P × P | 6 K B × P |
| 7 K B to Q B fourth | 7 Same |
| 8 Q B to K third | 8 Castles. May also get an even |
| | game by taking Kt |
| 9 Castles | 9 Q Kt to Q second |

The game is even.

### Variation A.

| | 4 Q to K second |
| 5 Q to K second (best) | 5 K Kt to Q fourth |
| 6 Kt × P | 6 Q P one |
| 7 P × P | 7 Q × Q + |
| 8 B × Q | 8 K B × P |
| 9 Castles | 9 The same |
| 10 Q B P two | 10 K Kt to B fifth |
| 11 K B to K B third | 11 Q B P one |
| 12 Q Kt to B third | 12 Q Kt to Q second |
| 13 Q Kt to K fourth | 13 K B Q B second |

Even game.

SECOND DEFENCE.

3 Kt × P

4 K B to Q third          4 Q P two

5 Kt × P.  You may also take P with P, on which he replies
with Q Kt B 3, and the opening is equal.

5 If he answer with K B Q 3,
you Castle with decidedly the better game.  He may play
Q B P 2, on which you take Kt as best, and the game is
even.                     K Kt Q third (best)

6 Q B P two               6 P × P

7 K Kt × P                7 Q B to K third

8 Kt × Kt                 8 K B × Kt

9 Castles                 9 Castles

10 Q Kt to B third       10 Q B P one

The game is equal.

## GAME IV.

WHITE.                    BLACK.

1 K P two                 1 The same

2 K Kt to B third         2 Q P two.  Rather inferior to
Q Kt Q B 3 ; but unless careful, you may easily get into
trouble on encountering this move.

### FIRST ATTACK.

3 Kt × P.  If you move Q Kt B 3, he pushes Q P, and on
your Q Kt going to K 2, moves K B Q 3, in order to advance
K B P 2          3 Q to K 2 (best : see A.)

4 Q P two                 4 K B P one

5 Kt to Kt fourth.  Cochrane invented a fine sacrifice here ;
playing now Q Kt B 3, as first printed in "Chess Player's Chro-
nicle."  See also the splendid game arising from this sacrifice,
played by Messrs. Cochrane and Staunton, in my "Chess Stu-
dies," No. 969.           5 B × Kt

6 Q × B                   6 Q × P +

7 Q × Q +                 7 P × Q

White has rather the better position ; but nothing decisive.

### Variation A.

3 P × P

4 K B to Q B fourth       4 If now K Kt R 3, you answer
it with Q P 2 ; if he play Q B K 3, you change Bishops ;
and then Q +.  If he move Q Q 5, you play Q to K R 5,
or, perhaps still better, K B × P +, and then K B × Kt.
Lastly, if          Q K Kt fourth

5 Q P two                 5 Q × P

6 K R K B                 6 Q B to K third.  If he play
Q B K R 6, you take P with B +, and on his moving
K K 2, you get better game, retreating B to Q B 4 ; for if
he then take K R P you move Q K R 5, and if he bring
out K Kt B 3 you answer Q B K B 4

| | |
|---|---|
| 7 Q P one | 7 Q Kt to Q second.　If he move |
| | Q B K R 6, you advance Q P |
| 8 P × B | 8 Kt × Kt |
| 9 K B P two (or B) | 9 P × P *en pass*. |
| 10 Q B to K B fourth | 10 Q R to Q |
| 11 P × P + | 11 K to K second |
| 12 P × Kt—Kt + | 12 R × Kt |
| 13 K B to Q third.　You have the better game. | |

### Variation B.

| | |
|---|---|
| 9 P × P + | 9 Kt × P |
| 10 B × Kt + | 10 K × B |
| 11 Q to Q fifth + | 11 K home |
| 12 Q × Q Kt P | 12 Q R to Q |
| 13 Q to Q Kt fifth + | 13 K to B second |
| 14 Q to Q B fourth + | 14 K to Kt third |
| 15 Q B to K 3.　Better game. | |

#### SECOND ATTACK.

| | |
|---|---|
| 3 K P × P (best) | 3 K P one (inferior to C) |
| 4 Q to K second | 4 K Kt to B third |
| 5 Q Kt B 3.　In my last edition I gave here K Kt Kt 5. | |
| Jaenisch justly prefers Q Kt B 3 | |
| | 5 Q to K second |
| 6 K Kt Q 4.　Better game of the two. | |

#### C.

| | |
|---|---|
| | 3 Q × P (best) |
| 4 Q Kt to B third | 4 Q to K third |
| 5 K B + (best) | 5 Q B to Q second |
| 6 Castles (best) | 6 Q R P one (best) |
| 7 B × B + | 7 Q Kt × B |
| 8 Q P 2.　White's position for choice. | |

### GAME V.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Q P one.—Philidor considers |

this the best move, deprecating alike White's second move of K Kt B 3, and the move in answer of Q Kt B 3, on the ground that the Knights being brought out so early, block the position in the rear, and prevent the other pieces coming forth. In this, Philidor is proved to be wrong. He condemns the move of Q Kt B 3, now, because it hinders the immediate advance of Q B P, while, inconsistently enough, he recommends Black to play Q P 1, which shuts up K B. It is not pretended that Q P 1 can be proved directly to lose the game, but merely that it yields Black a crowded position, containing the seeds of defeat.

3 Q P two—Stronger play than K B Q B 4 ; in answer to which Black would not move K B P 2, as taught by Philidor, but

Q B P 1, having a secure position, and foiling the attack ; though necessarily crowded throughout a long series of moves. If Black now take P with P, you retake with Q, pinning Q Kt with B, if he attack Q at Q B 3. If he bring out K Kt B 3, you may pin Kt. If he play K B P 1, you place K B at Q B 4. If he pin Kt now, you move Q B P 1. To bring out K Kt is his best resource, or to take P with P ; but Philidor recommends

|  |  |
|---|---|
|  | 3 K B P two |
| 4 Q P × P | 4 K B P × P |
| 5 Kt to Kt fifth | 5 Q P advances |
| 6 P to K sixth (best) | 6 If he move K B to Q B 4, you |

may play Kt to B **7** ; and on his answering with Q to K B 3, move your Q to her 2 ; or, as still stronger play, you may at once take K P with Kt

|  |  |
|---|---|
|  | K Kt to R third |

White has four modes of continuing the attack.

<div align="center">FIRST MODE OF ATTACK.</div>

|  |  |
|---|---|
| 7 Q + (inferior) | 7 K Kt P covers |
| 8 Q to K R third (best) | 8 Q to K B third |

9 Q B P two.—Should he answer by checking with B, you retire to Q, and his situation is not improved.

|  |  |
|---|---|
|  | 9 Q B P one (inferior play). See Var. A. |
| 10 P × P | 10 P retakes P |
| 11 Q Kt to B third | 11 Q to K fourth—K B Kt 5 is |

rather better, and, Jaenisch thinks, gives him yet an equal game.

|  |  |
|---|---|
| 12 B checks | 12 Q Kt to B third |

13 Castles ; and if Black answer with K B to Kt 2, you move R to Q, winning a Pawn.

<div align="center">Variation A.</div>

|  |  |
|---|---|
|  | 9 Q P one (best) |
| 10 Kt × K P. To prevent his advancing K P |
|  | 10 Q × K P |
| 11 Q × Q | 11 B × Q |

Black has a passed Pawn, and the better game.

<div align="center">SECOND MODE OF ATTACK.</div>

|  |  |
|---|---|
| 7 Kt takes R P (inferior) | 7 Q B × P—Better than taking Kt with R, as you would check with Q. |
| 8 Kt × B | 8 K × Kt |

I rather prefer Black's position.

<div align="center">THIRD MODE OF ATTACK.</div>

7 Q Kt to B third (unsound)—This Kt is played out in order that K Kt may be sacrificed, if he sustain Q P with Q B P. The move is brilliant, but dangerous.

|  |  |
|---|---|
|  | 7 Q B P one |
| 8 K Kt × K P | 8 P × Kt |

|  |  |
|---|---|
| 9 Q to R fifth + | 9 P covers |
| 10 Q to K fifth | 10 Rook moves |
| 11 B× Kt | 11 B × B |
| 12 R attacks Q | 12 Q to K second (B.) |
| 13 K B to Q B fourth | 13 B to Kt second |
| 14 Q × P | 14 B × Kt + |
| 15 P × B | 15 Q Kt P two |
| 16 B to Kt third—If K B × P, his Q × K P |  |
|  | 16 Q R P two |
| 17 Q R P two | 17 P × P |
| 18 B to B fourth | 18 Plays Q R to R 2, or K R to K B, having some advantage. |

B.

|  |  |
|---|---|
|  | 12 Q to K Kt fourth (bad) |
| 13 Q to Q B seventh | 13 B × P |
| 14 Kt × P | 14 Q to K second |
| 15 R + | 15 Q × R |
| 16 Kt to Q sixth + | 16 Q × Kt |
| 17 Q × Q, and will win. |  |

#### FOURTH MODE OF ATTACK.

7 K B P 1. This is your best move. It was invented by Von Der Lasa.　　7 P × P.—If he move K B K 2, you × P with P. If he play K Kt P 1, you move Q Q 4. If he place Q at Q 3, you answer Q Kt B 3. If he play Q Kt B 3, you move K B Q Kt 5.

|  |  |
|---|---|
| 8 Q × K B P | 8 Q to Q third (or C.) |
| 9 K B Q 3 (best) | 9 Q B × P |
| 10 Castles | 10 K to Q.—He has no better move. If he play K B K 2, your reply is Q K R 5 + |
| 11 Kt × B + | 11 Q × Kt |
| 12 B × Kt | 12 P × B |
| 13 Q Kt to B third | 13 B + |
| 14 K to corner | 14 K R to K B.—If he move Q B P 1, you play Q R K and win. |

15 Jaenisch here plays Q × P, and changes Queens, remaining with the better game; but it is surely serves to free Black somewhat from his embarrassment to suffer this exchange, and therefore White should rather now move K B K B 5, &c.

#### Variation C.

|  |  |
|---|---|
|  | 8 K R to K Kt |
| 9 Q Kt to B third | 9 Q B P one |
| 10 Q to K B seventh + | 10 Kt × Q |
| 11 P × Kt + wins. |  |

#### GAME VI.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Q Kt to B third (best) |

3 K B to Q Kt fifth—This was formerly considered very weak play, but may be adopted with perfect safety.

<div align="center">FIRST REPLY.</div>

<div align="right">3 K B to Q B fourth.—Jaenisch<br>and Von Der Lasa prefer K Kt B 3.</div>

| | |
|---|---|
| 4 Q B P one (best, see A.) | 4 K Kt to K second |
| 5 Castles | 5 Castles |
| 6 Q P two | 6 P × P |
| 7 P × P | 7 K B to Q Kt third |
| 8 Q P one | 8 Q R P one |
| 9 B to Q R fourth | 9 Q Kt home |
| 10 Q P advances | 10 K Kt to Kt third (best) |
| 11 P × P (best) | 11 Q × P |

12 Q Kt to B 3, with rather better position.  Black can, however, vary some of the preceding moves, and the result should be an even game.

<div align="center">Variation A.</div>

| | |
|---|---|
| 4 B × Kt | 4 Q P × B |

5 If you take K P with Kt, he gets a good game by playing Q Q 5.  Ponziani makes you play now at once Q B P 1, the answer to which is Q Q 6

| | |
|---|---|
| Q P 1 (best) | 5 Q B to Kt fifth |
| 6 Q B to K third | 6 Q to her third |
| 7 Castles | 7 Q R to Q |
| 8 Q Kt to Q second | |

The game is even.  Jaenisch now erroneously plays for Black K Kt K 2, not seeing that you would not reply as he supposes with Q Kt Q Kt 3, but with Q Kt Q B 4, winning a piece.

<div align="center">SECOND REPLY.</div>

<div align="center">3 K Kt B 3</div>

4 Q P one—To take Kt gives no advantage.

| | |
|---|---|
| | 4 K B to Q B fourth |
| 5 Castles | 5 Q Kt to Q fifth |
| 6 Kt × Kt | 6 B × Kt |
| 7 Q B P one | 7 B Q Kt 3 |
| 8 Q B K Kt 5 | 8 Q B P one |
| 9 K B Q R fourth | 9 K R P one |
| 10 B × Kt | 10 Q × B |
| 11 Q Kt to Q second | 11 Castles |

<div align="center">Even game.</div>

<div align="center">GAME VII.</div>

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Q Kt to B third |
| 3 K B to Q B fourth | 3 If he answer with K Kt B 3, |

the game becomes "The Two Knights' opening."  His best move is K B Q B 4, as in following games, but suppose K B P 2 (weak)

In the first place,

4 B × Kt (wrong)    4 R × Kt (best).—If K B P × P,
   your Kt × P, and on his then taking either B or Kt, you
   equally play Q K R 5 +
5 Q P two    5 Black now neither moves K B
   P × P, nor K P × P, nor Q Kt × Q P, the only 3 moves
   examined by Lewis, but he plays as best
                    Q P 1.—A variation of the
   Lopez Gambit is now formed, which is always allowed to be
   fully even for Black, if played thus.
6 Q P × P (best)    6 Q P × P.—Best, for if K B P
                    × P, you move Q Q 5
7 Q × Q +    7 Kt × Q
8 K P × P    8 Q B × P
9 Kt × P    9 B × P
10 Castles    10 Q Kt K 3.   Even.

In the second place,

4 Q P 2 (right)    4 K Kt B 3
5 K Kt to Kt fifth    5 Q to K second (best)
6 K B +    6 K to Q
7 K B to Q Kt third    7 K P × P
8 K Kt to K B 7 +    8 K to E
9 Kt × R    9 Q × P +
10 Q to K second    10 Q P two
11 Q Kt to Q second    11 Q × Q +
12 K × Q    12 Q B to K third
13 Q Kt to K B third    13 K Kt to Kt fifth
14 Q Kt to Kt fifth    14 K to his second
15 Q Kt × K R P, wins.   All these moves are not forced for
Black, but vary them as he may, you have the better game.


## GAME VIII.
### The Giuoco Piano.

<table>
<tr><td>WHITE.</td><td>BLACK.</td></tr>
<tr><td>1 K P two</td><td>1 K P two</td></tr>
<tr><td>2 K Kt to B third</td><td>2 Q Kt to B third</td></tr>
<tr><td>3 K B to Q B fourth</td><td>3 Should Black now move Q to</td></tr>
</table>

   K B 3, you push Q P 2, and if he take P, advance K P;
   which, if he take with Kt, you move Q to K 2
                 K B to Q B fourth (best).  The
   regular Giuoco Piano of the Italians is now formed, by the
   leading moves having been played as shown.
4 Q B P one—You may also play Q Kt to B 3
                 4 Q to K 2.—This may be played
   with safety ; though I rather prefer K Kt B 3
5 Q P two    5 P × P. He should retreat
   K B Q Kt 3, and I consider the game even. To take
   Pawn is evidently bad.

6 Castles.  The game is now resolved into a variation of the Q P 2 game.  Black's best course were to move P to Q 6, giving it up ; in which case you would remain with the better position. At this point in the Q P 2 game, I have shown the consequences of his now taking Q B P ; therefore, suppose

|     |                    |     |                      |
|-----|--------------------|-----|----------------------|
|     |                    | 6   | Q Kt to K fourth (bad) |
| 7   | Kt × Kt            | 7   | Q × Kt               |
| 8   | K B P two          | 8   | If Q retreats, you clearly acquire the stronger position. |

P × P dis +

9 K to corner.—If Black retreat Q, your Kt × P

       9 P × Q Kt P.  Bad ; his best move is P Q B 7, but you still get better position by taking P with Q.  If he now play Q Q 5, you move Q Q Kt 3, with better position.

|     |                    |     |                      |
|-----|--------------------|-----|----------------------|
| 10  | P × Q              | 10  | P queens, taking R   |

11 Q to her fifth ; observing that if he answer with Q P 1, you give Checkmate in six moves.

       11 K B to K second

|     |                    |     |                      |
|-----|--------------------|-----|----------------------|
| 12  | Q × K B P +        | 12  | K to Q               |

13 Q × Kt P, decidedly forcing every thing.

## GAME IX.

*Moves 1 to 4 as in last game.*

|          WHITE.        |          BLACK.         |
|------------------------|-------------------------|
|                        | 4  Q P one (inferior)   |
| 5  Q P two             | 5  P × P                |
| 6  P retakes P         | 6  B +  (inferior ; because it gives up the use of Bishop) |

7 K to B—White would do rather better to move Q Kt B 3, in which case I should prefer your game, Black's men being comparatively crowded.  Still the move K to B is safe.

### FIRSTLY.

       7  Q B to Kt fifth

8 Q P one—Bad (see A and B).  May also try the taking K B P, but would hardly succeed.

       8  B × Kt (best)

9 If you take B with Q, he gets the better game by playing Kt K 4.  Should you capture B with P, he equally plays Kt K 4, and on your chg with Q, covers with Q, in order to ch when your Q takes B.  I have never yet seen the move of Q to Kt 3 tried at this point, but it appears to give White more resource, and were well worth the experiment.

| Q to her R fourth | 9  B × K P (best) |
|-------------------|-------------------|
| 10  P × Kt        | 10  Q Kt P two — This move knocks up White's ninth move of Q to Q R 4, and was first noticed in my Philidorian, in correcting Mr. Lewis. |

11 If you take K B P ch, he takes B, and on your taking B,

captures Q B P. If you take Kt P with B, he takes Q Kt, and on R or Q taking B, the other B removes in safety. If you capture Kt P with Q, he may take Kt, or attack Q with R.

|  |  |
|---|---|
| Q × B | 11 P × B |

12 Q × P, but Black has the better game.

### A.

8 Q to Q Kt third—Perhaps slightly stronger than advancing Q P. If he now answer with Q to K 2, or to K B 3, you push Q P. If he retreat Q B to R 4, you also push Q P. If he move Q to her second, you play Kt to his fifth.

|  | 8 B × Kt (if) |
|---|---|
| 9 B × P + | 9 K to B |
| 10 B × K Kt | 10 B × P + |
| 11 K × B | 11 R × B |
| 12 Q P advances | 12 Kt to Q fifth |
| 13 Q × B | 13 Kt to Q B seventh |
| 14 Q × Kt P | 14 Kt × R |

15 Q to B sixth, with a winning preponderance of force, as Kt will not be permitted to escape.

### Variation B.

|  |  |
|---|---|
| 8 Q to Q R fourth | 8 B × Kt—If he move Q Q 2, |
|  | you answer K B Kt 5 |
| 9 P × B | 9 Q to her second |

10 K B Q Kt 5—Best. If you move Q P 1, he plays Q Kt K 4, and on your taking K B with Q, his Q + at K R 6; taking afterwards P with Q, on your retreating K home

|  | 10 Castles—Best. If he move |
|---|---|
|  | Q R P 1, you advance Q P, and if he then take B with P, |
|  | you safely capture Rook. |
| 11 B × Kt | 11 Q × K B |
| 12 Q × Q | 12 P × Q |

The game is strictly even. Mr. Lewis says here, "There is but little difference in the game." If he considers there is any difference at all, one of the two must be the better; but "the which" is prudently left to the judgment of individuals.

### SECONDLY.

|  |  |
|---|---|
|  | 7 If he move Q R P 1, or Q B |
|  | Q 2, you answer with Q Kt 3, winning a Pawn at least. |
|  | B to Q R fourth |

8 Q to her R fourth—If he answer with Q to her second, you bring out Q Kt to R 3, &c. If he move Q R P 1, you push Q P, subsequently retreating Q to R 3, if he advance Q Kt P 2

|  | 8 Q B to Q second |
|---|---|
| 9 Q P advances | 9 Q Kt to K fourth (or C) |
| 10 Q × K B | 10 Kt × B |
| 11 Q to Q B third | 11 Q B to Q Kt fourth |

12 Q × K Kt P, not regarding the discovered +, and you have the better game.

### Variation C.

|  |  |
|---|---|
|  | 9 Q Kt to Q fifth |
| 10 Q × K B | 10 Q Kt to B seventh |
| 11 Q to her B third | 11 Kt × R |
| 12 Q Kt P one | 12 Q K B third |
| 13 Q B to Kt second | 13 Q × Q |
| 14 Q B × Q—Better game. |  |

#### THIRDLY.

|  |  |
|---|---|
|  | 7 Q to K second |
| 8 K Kt to his fifth | 8 If he move K Kt to R 3, you |
| push Q P, taking Kt if he then advance K B P 1 |  |
|  | K B P one |
| 9 Kt to B seventh | 9 Q × P |
| 10 Kt × R | 10 If he move Q P 1, you pin Kt |
| with B, and if he then continue with K Kt to K second, |  |
| you play Q Kt to B 3 | K Kt to K second |
| 11 Q Kt to B third | 11 Q × Q P |
| 12 Q × Q | 12 Kt × Q |
| 13 B to K third, with the advantage. |  |

#### FOURTHLY.

|  |  |
|---|---|
|  | 7 Q to Q second |
| 8 Q to her R fourth | 8 K B to Q R fourth |
| 9 Q Kt Q R 3—Best. | If you move on Q P, his answer is |
| Q Kt K 4 |  |
|  | 9 K B to Q Kt third |
| 10 K B to Q Kt fifth | 10 Q R P one |
| 11 Q P advances | 11 P × B |
| 12 Q × R. You have better game. If he now play Q Kt |  |
| Q R 4, you answer with Q Kt P 2, and if instead, he move Q Kt |  |
| K 2, you play Q B K 3. |  |

### GAME X.

*Moves 1 to 4 as in last game.*

| WHITE. | BLACK. |
|---|---|
|  | 4 K Kt to K second (bad) |
| 5 K Kt Kt 5—You may also Castle. (See Var. B.) |  |
|  | 5 Q P 2—If he Castle, you ob- |
| viously win with Q K R 5 |  |
| 6 P × P | 6 Kt × P |

In the first place,

| | |
|---|---|
| 7 Q P two (bad) | 7 P × P |
| 8 Kt × K B P | 8 Q to K second + |
| 9 Q covers | 9 Q × Q + |
| 10 K × Q | 10 K Kt to Q Kt 3—Shown by |
| Jaenisch to be best, in preference to taking Kt with K, as |  |
| advised by Lewis. |  |
| 11 K B to Q Kt third | 11 K R to K B |

Black's game is the better one.

In the second place,

7 Kt × K B P—Best ; though pronounced bad by Lewis

7 Q to K B third—Best. (See A.)

| | |
|---|---|
| 8 Q P two | 8 Q × Kt |
| 9 P × B | 9 Q B to K third |
| 10 B to Q Kt fifth (best) | 10 Castles K R |
| 11 Castles | 11 Q R to Q |

12 Q to K second—" You have a Pawn ; though it is fair to admit he has a good position." Thus says Jaenisch. Take it all in all, I prefer White's game.

### A.

7 K × Kt

| | |
|---|---|
| 8 Q K B third + | 8 K to his third |
| 9 Q P two | 9 K B to Q Kt third |
| 10 Castles | 10 Q Kt to K second |

11 K R K—White should win.

### Variation B.

| | |
|---|---|
| 5 Castles | 5 K B to Q Kt third |
| 6 K Kt to Kt fifth (best) | 6 Q P two |
| 7 K P × P | 7 Q Kt × P—If he move Q Kt |

R 4, you play P Q 6 ; and if he then × B with Kt, you + with Q Q R 4.

#### FIRST ATTACK.

8 Kt × K B P—Jaenisch calls this weak ; but to me it seems to be good play.

8 K × Kt

| | |
|---|---|
| 9 Q K B third + | 9 Q covers (best) |
| 10 B × Kt + | 10 Q B covers |
| 11 B × Q Kt | 11 P × B |

12 Here Jaenisch directs you to play Q × P, which removes your Q out of action, and is decidedly a bad move. By simply taking Q with Q, you have the better game.

#### SECOND ATTACK.

| | |
|---|---|
| 8 Q P two | 8 P × P |
| 9 K R + (best) | 9 Q Kt to K second |
| 10 Kt × K B P | 10 K × Kt |
| 11 Q to K B third + | 11 Q B covers |

12 You would here get better game by at once taking Kt with B + ; but Jaenisch plays

| | |
|---|---|
| Q B K Kt fifth | 12 K R to K |

13 Here you may take Kt with K B +, but Jaenisch prefers

| | |
|---|---|
| Q B × Kt | 13 R × B |
| 14 B × Kt + | 14 K home |
| 15 Q Kt to Q second | 15 Q B P one |
| 16 B × P + | 16 P × B |
| 17 Q × B | 17 P × P |
| 18 R × R + | 18 Q × R |

| | |
|---|---|
| 19 Kt to K B third | 19 Q to K B third |
| 20 R + | 20 K to B |
| 21 Q × K R P, with better game. | |

## GAME XI.

The following game and variations are by the Indian player, Ghulam Kassim. It is a masterpiece of Chess analysis, but, like all brilliant attacks, grounded on a fallacy.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 Same |
| 2 K Kt to B third | 2 Q Kt to B third |
| 3 K B to Q B fourth | 3 Same |
| 4 Q B P one | 4 Q to K second |
| 5 Castles | 5 Q P one—Best. If he play |

K Kt B 3, your reply is Q P 2

| 6 Q P two | 6 P × P—This is the fallacy |

on which the attack is founded. Black should retreat B Q Kt 3, and the game would be equal. By taking, he opens your game; allowing you to retake with P, and thus open up Q B 3 to your Kt. Ghulam Kassim should have seen this.

| 7 P × P | 7 B to Q Kt third |
| 8 Q Kt to B third | 8 Q B Kt 5 (or Var. 1) |
| 9 Q Kt to Q fifth | 9 Q home (or Var. 2) |
| 10 Q Kt × K B | 10 R P × Kt |
| 11 K R P one | 11 Q B to Q second |
| 12 Kt to K Kt fifth | 12 Kt K R third |
| 13 K B P two | 13 Castles |
| 14 K B P advances | 14 Q Kt Q R 4—Best. If he |

move Q K B 3, your reply is Kt K B 3

| 15 K B to Q fifth | 15 Q B P one |
| 16 K B P advances | 16 Q B P × B |
| 17 Q to K B fifth | 17 K Kt P × P—If, instead, he |

move K Kt P 1, you mate in three moves. (See also A.)

| 18 Kt × K R P | 18 K × Kt |
| 19 Q B × Kt | 19 K R home |
| 20 Q × K B P + | 20 K × B |
| 21 Mates in eight moves. | |

A.

17 Q Kt to Q B third (if )

| 18 K B P × P | 18 K × P |
| 19 Kt × K R P | 19 K × Kt |
| 20 B × Kt | 20 K B P one (best) |
| 21 B × R + | 21 K to Kt |
| 22 Q to K Kt sixth + | 22 K × B |
| 23 K R × P + | 23 Q × R |
| 24 Q × Q + | 24 K to Kt |
| 25 R to K B, wins easily. | |

## Variation 1.

          8 K Kt to B third

| | |
|---|---|
| 9 Q Kt to Q fifth | 9 Q home—If he capture Q Kt, you win a piece. |
| 10 Q B to Kt fifth | 10 Same |
| 11 K P advances | 11 Q P × P |
| 12 Q P × P | |

### FIRST DEFENCE.

| | |
|---|---|
| | 12 K R P 1 (best) |
| 13 P × Kt | 13 P × Q B |
| 14 P × K Kt P | 14 K R to K Kt |

15 Q to K 2 +  If he answer this by interposing Kt K 2, you mate at once ; if he move K Q 2, you take B with Kt +

| | |
|---|---|
| | 15 Q B in |
| 16 Q Kt × K B | 16 Q R P × Kt |
| 17 K B × B | 17 P × K B |
| 18 Q × P + | 18 Kt in |
| 19 K R K | 19 K R × P |
| 20 Q R Q | 20 Q Q B |
| 21 Q K B sixth | 21 K R K B 2 |
| 22 Q K R eighth + | 22 K R covers |
| 23 K R × Kt + | 23 K × K R |
| 24 R to K + and wins directly. | |

### SECOND DEFENCE.

| | |
|---|---|
| | 12 Q B × K Kt |
| 13 Q × B | 13 Q Kt Q 5—If Kt × P you win a piece. (See also B.) |
| 14 Q to Q third | 14 Q Kt to K third |
| 15 P × K Kt | 15 Kt × Q B |
| 16 P × K Kt P | 16 K R to K Kt |
| 17 K R to K + | 17 Kt to K third (best) |
| 18 Q × K R P | 18 K to Q second |
| 19 Kt × K B + and wins. | |

### B.

          13 K R P one

14 You may take Kt with Kt +, and if K moves you mate in 3 moves ; but if he take Kt with P, you win by taking P with B. Or you may play

| | |
|---|---|
| P × K Kt | 14 P × Q B |
| 15 P × K Kt P | 15 K R to K Kt sq |
| 16 Kt to K B sixth + | 16 K to his second |
| 17 K R to K + and mates directly. | |

### Variation 2.

          9 Q B × Kt

10 Q × Q B (best)

### FIRST DEFENCE.

|  |  |
|---|---|
|  | 10  Q Kt × P |
| 11  Q to her third | 11  Q to K fourth |
| 12  Q B to K B fourth | 12  Q to K R fourth |
| 13  Q Kt × K B and wins. |  |

### SECOND DEFENCE.

|  |  |
|---|---|
|  | 10  Q to her second |
| 11  Kt × K B | 11  Q B P × Kt—If Q R P had |
| taken Kt, Black would play K B Q Kt 5 |  |
| 12  Q to K Kt third | 12  K Kt P 1 ( or Var. 3) |
| 13  Q B to K B fourth |  |

### In the first place,

|  |  |
|---|---|
|  | 13  Castles |
| 14  Q Q B third | 14  Q Q B 2—If K to Kt, you |
|  | answer Q P 1 |
| 15  Q R to Q B | 15  K to Kt |
| 16  K B to Q Kt fifth | 16  Q to K second |
| 17  K B × Q Kt | 17  P × B |
| 18  Q P one | 18  K B P 1—If Kt go to K B 3, |
|  | it is lost. |
| 19  Q P × P | 19  Q to Q B second (best) |
| 20  K R to Q | 20  K Kt to K second |
| 21  Q × P | 21  K R to K B |
| 22  R × Q P, or Q × Q P, and wins. |  |

### In the second place,

|  |  |
|---|---|
|  | 13  Q R to Q |
| 14  Q P one | 14  Q Kt to K 2—If he move Q |
| Kt Q R 4, you play K B Q 3 |  |
| 15  K P advances | 15  P × K P—If he play Q Kt |
| K B 4, you move Q Q B 3 |  |
| 16  Q B × P | 16  K B P one |
| 17  Q P one | 17  Q Kt Q B 3—If he move Q |
| Kt K B 4, you reply Q Q B 3 |  |
| 18  Q B to K B fourth | 18  K Kt P one |
| 19  Q B × P | 19  Q × P—If P × B, you move |
|  | Q Q B 3 |
| 20  Q B to K B fourth | 20  Q to K B |
| 21  K R to K + | 21  K Kt covers |
| 22  Q to K Kt fourth | 22  Q R Q 5 — If he play |
| K R P 2, you mate in 3 moves. |  |
| 23  Q K R fifth + | 23  K to Q (best) |
| 24  Q R to Q | 24  Q to K |
| 25  K B to B seventh | 25  Q to her second—If he pla |
| Q K B, you move Q B K R 6 |  |
| 26  K B to K sixth | 26  Q to K |

27 Q to Q Kt fifth　　　　　27 K R to K B—If he play Q K
　　　　B, or Q K Kt 3, you take R with R +
28 Q to her B fourth　　　　28 R × R
29 White mates in 3 moves.

## Variation 3.

12 K B P one

13 Q B to K B fourth

### FIRST DEFENCE.

13 Q R to Q
14 Q R Q sq　　　　　　　14 K Kt P 1
15 Q R P one　　　　　　　15 K to B
16 Q B home　　　　　　　16 K to Kt second
17 K B P two　　　　　　　17 K Kt to K R third
18 Q P one　　　　　　　　18 Q Kt to K second
19 Q Kt P two　　　　　　 19 K R to K B
20 Q B to Q Kt second　　　 20 Q Kt to K Kt
21 K R P one　　　　　　　21 Q R to K
22 Q to her third　　　　　 22 Q R P one
23 K Kt P two　　　　　　　23 K Kt to B second (best)
24 K Kt P one　　　　　　　24 K R P two
25 K Kt P × B P +　　　　　25 K to R second (best)
26 Q R to K　　　　　　　　26 K Kt to R third
27 K P advances

In the first place,

27 Q to Q B
28 P to K B fifth　　　　　 28 K Kt × P
29 K P advances　　　　　　29 Q Kt × P
30 K R × Kt　　　　　　　　30 P × R
31 Q × P +　　　　　　　　 31 K to Kt second
32 Q to K Kt fifth +　　　　32 K to R—If he play K to R 2,
　　　　　　　　　　　　　　　　　 you mate in 4.
33 Q B × Kt + and wins easily.

In the second place,

27 Q K B fourth
28 Q to K Kt third　　　　　28 Q to Q B
29 P to K B fifth　　　　　 29 K Kt × P
30 K R × Kt　　　　　　　　30 Q × R
31 K B Q 3, and wins easily.

### SECOND DEFENCE.

13 Castles
14 K B to Kt fifth　　　　　14 K to Q Kt
15 Q Q third (see C)　　　　15 Q K Kt fifth (best)
16 Q B to K Kt third　　　　16 K Kt to K second (best)
17 K B P one　　　　　　　 17 Q to K Kt third
18 Q R P two　　　　　　　 18 K R P two
19 Q R P one　　　　　　　 19 P × Q R P

| | |
|---|---|
| 20 Q P one | 20 Q Kt Kt fifth |
| 21 Q to her Kt third | 21 Q Kt P one |
| 22 Q B to K | 22 K Kt to Q B |
| 23 B × Kt | 23 P × B |
| 24 Q × P | 24 Q to K B second |
| 25 K R to Q B | 25 K Kt P two |
| 26 K R to Q B fourth | 26 K R to R second |
| 27 Q R to Q B, and wins. | |

C.

| | |
|---|---|
| 16 Q P one (bad) | 16 Q Kt to Q fifth |
| 17 B × Q | 17 Kt to K seventh + |
| 18 K to R | 18 Kt × Q + then R × B, with equal game. |

## GAME XII.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Q Kt to B third |
| 3 K B to Q B fourth | 3 Same |
| 4 Q B P one | 4 Q to K second—This move |

has been condemned without sufficient cause. It is perfectly safe, though I prefer K Kt B 3.

### FIRST MODE OF PLAY.

| | |
|---|---|
| 5 Q P two | 5 B to Kt third (best) |

6 If you take P with P, he retakes with Kt, and the game is even, whether you change Knights or not.

| | |
|---|---|
| Q P advances | 6 Q Kt to Q—He may also go home with Kt. |
| 7 Castles | 7 Q P one—He will now move |

K B P 2, and the game is equal. The advance of your Q P so far, weakens your situation.

### SECOND MODE OF PLAY.

| | |
|---|---|
| 5 Castles | 5 Q P one |
| 6 Q P two | 6 K B Kt third (best) |

7 The game is even. If you play Q B K Kt 5, he replies with K Kt B 3. If you advance P on Kt, the latter retreats, either home or to Q. Black will persist in not taking Q P with K P, because in so doing he would enlarge the activity of your Q Kt, by opening to his range your Q B third square. Jaenisch, who does not like Black's fourth move Q K 2, considers he can prove that you now get the better game, and supports his opinion by the following moves.

| | |
|---|---|
| 7 Q R P two | 7 Q R P two |
| 8 Q Kt to R third | 8 K Kt to B third |
| 9 K R to K | 9 Castles |
| 10 K R P one | 10 K R P one |
| 11 Q Kt Q B second | 11 Q B to Q second—This is a very weak move. |

| | |
|---|---|
| 12 Q Kt P one | 12 K R to K |
| 13 B to Q R third | 13 Q home |

14 Q to Q third; "and" says Jaenisch, "you have by far the better game." So you now have; but I leave it to the judgment of good players, to say whether Black is forced to make all the moves put down for him by Jaenisch, or whether he may not, more than once, shape his defence to greater advantage. At move 6, I give it as my opinion that the game is even, and I see nothing in Jaenisch's subsequent moves to cause me to change my mind.

## GAME XIII.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Q Kt to B third |
| 3 K B to Q B fourth | 3 Same |
| 4 Q B P one | 4 Q P 1—Inferior to K Kt B 3, |

or Q K 2, since playing the best moves subsequently, White will get rather the stronger position.

| | |
|---|---|
| 5 Q P two (best) | 5 P × P |
| 6 P × P | 6 K B Q Kt third—Best. The |

ch of Bishop is the subject of a separate game.

7 K R P one—This is a bad move, though played by the Paris Club in their match by correspondence with the Westminster Club. Rather move Q Kt Q B 3, as in Variation.

| | |
|---|---|
| | 7 K Kt to B third |
| 8 Q Kt to B third | 8 Castles |

9 Castles—Up to this point these were the moves played by Paris and Westminster, but the latter now replied incorrectly with K R K, and got so crowded a position that they lost the game.

| | |
|---|---|
| | 9 K Kt × P (best) |

10 B × P + —If you take Kt he advances Q P 1, and you are left with an isolated pawn.

| | |
|---|---|
| | 10 R × B |
| 11 Kt × Kt | 11 Q B to K B fourth |
| 12 K R K—Best. | If you move Q Kt K Kt 5, his reply is K R |

K B 3

| | |
|---|---|
| | 12 Q to Q second |
| 13 Q Kt to K Kt third | 13 K R P one |

Now if you move Q B K 3, he answers with Q R K; or if you advance Q P, his reply is Kt K 4. In either case we prefer Black's game.

### Variation on Move 7.

7 Q Kt B 3—Best. If you move K B Q Kt 5, his answer is Q B Q 2. If you advance Q P you weaken your position, his correct reply being not Q Kt K 4, but Q Kt K 2. See my Chess Studies, Games 6 and 36. Lastly, if you now Castle, his answer is K Kt B 3.

| | |
|---|---|
| | 7 K Kt B 3 |
| 8 K B Q Kt 5 (best) | 8 Q B to Q second |
| 9 B × Kt (best) | 9 B × B |
| 10 Q to Q third | 10 Castles |
| 11 Castles | 11 K R to K |

F

| | |
|---|---|
| 12 K R to K | 12 K R P one |
| 13 Q B to K B fourth. | You have the better game. |

### GAME XIV.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Q Kt to B third |
| 3 K B to Q B fourth | 3 Same |
| 4 Q B P one | 4 K Kt to B third |

5 Q P two (best)—You may play Q P 1 to vary the game; but it is so much less attacking than Q P two, as to be unworthy of examination here.      5 P × P—To retreat Bishop is too bad to be worth notice.

6 K P one (best)—If you retake with P, his Bishop checks, and presently advances Q P 2, breaking your centre Pawns.

6 Q P two (best)—If he move Q K 2 you Castle. If he play K Kt Kt 5, you do not take K B P with B +, as advised by some authors; but as sounder play you take Q P with Q B P, and if he retire B Q Kt 3, you then move K R P 1, in order to take K Kt when he retreats with Q B. The move now of K Kt K 5 will be the subject of a separate game. If he now play K Kt K R 4, you take K B P with B +

7 K B Q Kt fifth (best)—If you take Kt with P, he takes B with P; and if you then take K Kt P with P, he moves R K Kt, and has the better game.      7 K Kt to K fifth

8 If you take P with P, he checks with B, and comes out with an even game. If you take P with K Kt, he may either play Q B Q 2, or Castle at once, having an even game.

B × Kt +      8 P × B

In the first place,

9 P × P (best)      9 B Q Kt 3 (see A.)

10 Q Kt to B third—If you play Q B K 3 he pushes Q B P 1. You may safely Castle this move to vary your play.

10 P to Q B fourth

| | |
|---|---|
| 11 P × P | 11 Kt × Kt |
| 12 P × Kt | 13 B × P |
| 13 K Kt to Q fourth | 13 Castles |
| 14 Castles—The game is even. | |

### A.

9 B +

10 Q B Q second      10 B × B +—If he move Q K 2, you play Q Kt B 3

11 Q Kt × K B      11 P Q B 4—If he play Q B Q R 3, you move Q Q B 2

12 Here you may either Castle, or play as perhaps stronger Q R Q B, having rather the better position; which tends to show that at move 9 he should retreat, rather than check with B.

In the second place,

9  K Kt × P (inferior)        9  K B Q Kt 3 — He may also
                                                 Castle.
10  Q B to K third           10  Q B P one
11  K Kt to Q Kt third       11  P to Q B fifth (best)
12  B × B—If you return with K Kt Q 4, he plays K Kt Q B 4
                             12  R P × B (best)
13  K Kt to Q fourth         13  Q to K second
          Black's game for choice.

## GAME XV.

WHITE.                       BLACK.
1  K P two                   1  Same
2  K Kt to B third           2  Q Kt to B third
3  K B to Q B fourth         3  Same
4  Q B P one                 4  K Kt to B third
5  Q P two                   5  P × P
6  K P advances              6  K Kt K 5 (inferior)
7  K B Q fifth (best)—If you take P with P, he checks with
B, and equalizes the game.  If you Castle, he answers with
Q P 2 ; and if, instead, you play Q K 2, he moves Q P 2, and on
your taking P, *en passant*, Castles, or as still better plays Q B
K B 4, having the better game.

                             7  Kt × K B P—If he play K B
        P 2, you take P with Q B P.  I do not consider the sacri-
        fice sound, a minor piece being worth rather more than
        three Pawns ; though less than four ; still it should be
        risked occasionally for the sake of novelty.
8  K × Kt                    8  P × P +
Your King has now three squares of refuge worth examining ;
viz. K sq, K Kt third, and K B ; all of which have their par-
tisans.  Lolli and the Italian masters prefer the first ; Ghulam
Kassim and Jaenisch the second ; and Petroff the third.  I give
three variations on this move.

### FIRST RETREAT OF KING.

9  K home                    9  P × P
10  Q B × P                  10  Q Kt to K second
11  K B to K fourth          11  Q P two
12  P × P *en pass.*         12  Q × P
13  Q × Q                    13  P × Q
14  Q Kt B 3—This is better than Q B × P ; his reply to
which is K R K Kt            14  Q B to K B fourth
15  If you move Q R Q, his answer is Castles K R
    B × B (if)               15  Kt × B
16  Q Kt Q fifth             16  Castles K R
     Jaenisch dismisses this as good for Black.  It appears to me
that the three Pawns obtained for the piece will be very difficult
to conduct.

## SECOND RETREAT OF KING.

| | |
|---|---|
| 9 K to K Kt third | 9 P × P |
| 10 Q B × P | 10 Q Kt to K second |

### FIRST DEFENCE.

The Variations of this are by Ghulam Kassim.

| | |
|---|---|
| 11 K R P one | 11 Kt to K B fourth + |
| 12 K to R second | 12 K B to B seventh |
| 13 K Kt P two | 13 K B K Kt sixth + |
| 14 K to Kt sq | 14 Kt to K sixth |
| 15 Q to her third | 15 Kt × K B |
| 16 Q × Kt | 16 Castles |
| 17 K to Kt second | 17 K B to B fifth |
| 18 Q Kt to B third | 18 Q R to Q Kt (or A.) |
| 19 Q to her fourth | 19 K B to Kt fourth |
| 20 Q Kt to K fourth | 20 K B to K second |
| 21 Q R to Q | 21 Q Kt P one |
| 22 K P one | 22 K B P one |
| 23 K P × P | 23 Q B to Q Kt second |
| 24 K R to K B | 24 Q B × Kt |
| 25 Q × Q B | 25 K B to Q third |
| 26 Q to K 6th + | 26 K to R — If he cover with K R, you move Kt K Kt 5 |
| 27 Kt to Q fourth | 27 Q R to Q Kt second |
| 28 Kt to Q B sixth | 28 Q to Q R |
| 29 P queens | 29 K R × Q |
| 30 Kt × K R | 30 R to Q Kt + |
| 31 Q Q fifth, should win. | |

### A.

| | |
|---|---|
| | 18 Q P one |
| 19 Q R to Q | 19 Q B to K third |
| 20 Q to Q fourth | 20 K B to K Kt fourth |
| 21 Q Kt to K fourth | 21 K B to K second |
| 22 K P × P | 22 K B to K B third |
| 23 Q Kt × K B | 23 Q × Kt |
| 24 Q × Q | 24 K Kt P × Q |
| 25 P × Q B P | 25 B × Q R P |
| 26 Q B × P | 26 B to K third—If he move K R to Q B, you check with Q R. If he play Q R Q B, you win by R Q R |
| 27 R Q eighth | 27 Q R P two |
| 28 K R to Q | 28 Q R to Q B |
| 29 B to K seventh | 29 K R to K |
| 30 R × K R + | 30 R × R |
| 31 R to Q eighth, wins. | |

### SECOND DEFENCE.

| | |
|---|---|
| 11 K B to K fourth | 11 Q P two |
| 12 P × P *en pass.* | 12 K B × P + |

| | |
|---|---|
| 13 K to B second | 13 K B to Q B fourth + |
| 14 Q B to Q fourth | 14 K B × B + |
| 15 Q × B | 15 Q × Q + |
| 16 K Kt × Q | 16 Castles |
| 17 K R to K | 17 Kt to K Kt third |
| 18 Q Kt to Q R third | 18 Q B P one |
| 19 Q Kt to Q B fourth | 19 K R to Q |
| 20 K R Q | 20 Q R Q Kt |
| 21 Q R Q Kt | 21 Q B Kt fifth |
| 22 K R to Q second | 22 Kt to K second |
| 23 Q Kt to Q R fifth | 23 Q B P one |
| 24 K Kt to K B third | 24 B × K Kt |
| 25 R × R + | 25 R × R |
| 26 K × B | 26 Q Kt P one |
| 27 Kt to Q B sixth | 27 Kt × Kt |
| 28 B × Kt | 28 R to Q B |
| 29 B to Q Kt fifth | 29 R to Q R |

30 B to Q R 6, and should win; for Black cannot advance Pawns on Queen's side, while White will come on with Rook and King.

### THIRD DEFENCE.

11 K R to K—Jaenisch thinks this best.

> 11 Castles—If Kt +, you move K to K B 4, says Jaenisch; but surely King being so exposed, gives Black the better game.

| | |
|---|---|
| 12 K R P one | 12 Kt × B |
| 13 Q × Kt | 13 Q P one |
| 14 P × P | 14 Q × P + |
| 15 Q × Q | 15 B × Q + |
| 16 Q B to K fifth | 16 B × B + |
| 17 R × B | 17 Q B to K third |
| 18 Q Kt to B third | 18 Q R to Q |

Even game; the three Pawns being here worth Knight, more especially Queens being off the board.

### THIRD RETREAT OF KING.

| | |
|---|---|
| 9 K K B | 9 P × P |
| 10 Q B × P | 10 Castles |

11 Q Kt to Q second—You may also play Q Q B 2

| | |
|---|---|
| | 11 Q P 1 (best) |
| 12 Q Kt to K fourth (best) | 12 Q Kt to K second |
| 13 Kt × B | 13 P × Kt |
| 14 K B to K fourth | 14 Q B to K B fourth |
| 15 Q Q B second | 15 B × B |
| 16 Q × B | 16 Q to Q fourth |

Even game, says Jaenisch. For me, I prefer White's game.

## GAME XVI.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Q Kt to B third |

3 K B to Q B fourth          3 K B to Q B fourth
4 Castles—You are not compelled to play Q B P 1 on move 4; but may with equal safety Castle, or play one of several waiting moves, as Q Kt B 3, Q P 1 sq, &c.

4 K Kt to B third—A weak move; should play Q P one, which would equalize the opening.

5 K Kt to Kt fifth          5 Q P two—This move loses the game; Black ought instead to Castle.

6 K P × P                   6 Kt × P
7 Kt × K B P                7 K × Kt
8 Q to K B third +          8 K to K third
9 Q Kt to B third           9 Q Kt to K second
10 Q Kt to K fourth         10 K B to Q Kt third
11 Kt checks at K Kt fifth, and wins.

## GAME XVII.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Q Kt to B third |
| 3 K B to Q B fourth | 3 The same |
| 4 Castles | 4 K Kt to B third |
| 5 K R to K | 5 Castles |
| 6 Q B P one | 6 K R to K |
| 7 Q P two | 7 P × P (bad) |
| 8 K P advances | 8 K Kt to Kt fifth |
| 9 Q B P × P | 9 If Black now take Q P with |

Q Kt, you ought not to take Kt with Kt, for he would win by moving Q to K R fifth, but you should take K B P with B +          K B to Q Kt fifth

10 K B × P +                10 K × B
11 K Kt to Kt fifth +       11 K to Kt
12 Q × Kt—May also check with Q
                            12 B × R
13 Q to K B fifth           13 Kt to K second
14 Q × K R P +              14 K to B
15 Q to K R fifth           15 K Kt P one
16 Gives Checkmate in three moves.

## GAME XVIII.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 Same |
| 2 K Kt to B third | 2 Q Kt to B third |
| 3 K B to Q B fourth | 3 Same |
| 4 Q B P one | 4 K Kt to B third |
| 5 Castles | 5 Kt × K P (weak) |

6 Your correct move is B to Q 5, and then, when he retreats Kt to K B 3, you take Q Kt with B, regaining P with Kt. Suppose, however,

Q to K second (inferior)

6 Q P two

| | |
|---|---|
| 7 B to Kt fifth | 7 K B P one |
| 8 B × Kt + | 8 P × B |
| 9 Q P one | 9 Q B to R third (best) |

Black has the better game.

Note. From the foregoing examination of the King's Knight's Opening and Giuoco Piano, the following are my deductions :—

Black may safely reply to your first move of K P 2 with K P 2 also, and in answer to your then attacking K P with K Kt on Move 2, should play as best Q Kt B 3.

Supposing each to have played these two moves $1\ \dfrac{\text{K P 2}}{\text{K P 2}}$

$2\ \dfrac{\text{K Kt B 3}}{\text{Q Kt B 3}}$, and White to proceed to adopt the Giuoco Piano by

$3\ \dfrac{\text{K B Q B 4}}{}$, Black's best reply is to play the same move also.

The Giuoco Piano being formed, and White playing on Move 4, Q B P one, the best answer is K Kt B 3 ; though Q to K 2, may be also risked by Black.

At a further stage of the Giuoco Piano, as set forth in Game 14, when you advance K P attacking Kt at Move 6, Black's strongest reply is Q P 2.

The best moves which can be adopted by both parties in the Giuoco Piano being given in Game 14, the safety of the defence therein developed is perfectly satisfactory.

The legitimate result of the regular Giuoco Piano Opening is an equal game.

# CHAPTER II.

## THE QUEEN'S-PAWN-TWO OPENING.

This opening, known also as the Queen's Pawn's Gambit, or the Central Gambit, and the Scottish Opening, from its having been used in the match by correspondence between the Clubs of Edinburgh and London, is one of the most attacking methods of commencing the game, which can possibly be adopted by the first player. It is alike fertile in resource, and safe in its results ; since if even the best moves are opposed on the part of the defence, the Pawn first given is regained ; and the game in its more forward stages becomes of an even character. The Queen's-Pawn-two opening thus presents both shield and spear, and in this respect has the advantage over the Evans Gambit, and similar *débuts;* in which, should the attack fail, ultimate loss is assured to the first player, through the weight of the sacrificed Pawn, which he never regains. The Queen's-Pawn-two opening may be classed as simply a variation of the Giuoco Piano, and its result is a perfectly even game.

## GAME I.

<table>
<tr><td>WHITE.</td><td>BLACK.</td></tr>
<tr><td>1 K P two</td><td>1 K P two</td></tr>
<tr><td>2 K Kt to B third</td><td>2 Q Kt to B third</td></tr>
</table>

3 Q P two — This move constitutes the Queen's-Pawn-two opening. Your motive in pushing this Pawn to its extent is to open the board at once to the range of your pieces, particularly the Bishops. Black may in answer take Pawn with Kt or P. In the present game I suppose him to take it with Pawn.

<table>
<tr><td></td><td>3 Pawn × P (best)</td></tr>
<tr><td>4 K B to Q B fourth (best)</td><td>4 B + This is dangerous, but not really unsound.</td></tr>
<tr><td>5 Q B P one</td><td>5 P × P</td></tr>
</table>

6 Castles. Your best move. Cochrane has invented a pleasing variation on this point. See next game.

6 P × P (bad : see D.)

7 Q B × P—He must guard his K Kt P, and can only do so in one of four different ways ; the first of which we may quickly dispose of, by remarking that if K B return home, you advance K P, or place Q Kt at Q R 3, or move Q Q 5 and then Kt Kt 5, and you have a fine position of attack, though several of the first players of the day prefer Black's game.

### FIRST DEFENCE.

7 K Kt to B third

<table>
<tr><td>8 K Kt to its fifth</td><td>8 Castles</td></tr>
</table>

9 K P advances—If Black move K R P 1, you take K B P with Kt ; and if instead he push Q P 2, you take Kt, and win by placing Q at K R 5.

<table>
<tr><td></td><td>9 K Kt to K</td></tr>
<tr><td>10 Q to K R fifth</td><td>10 K R P one (must)</td></tr>
</table>

11 Kt × K B P—White wins immediately.

### SECOND DEFENCE.

7 K B P one

In the first place,

8 K P one (best)—If he take P with Kt, you take Kt with Kt. If he retreat B K 2, you move Q Q 5.

<table>
<tr><td></td><td>8 P × P</td></tr>
<tr><td>9 Kt × P</td><td>9 Kt × Kt</td></tr>
<tr><td>10 Q B × Kt</td><td>10 K Kt to B third</td></tr>
<tr><td>11 Q to Q R fourth</td><td>11 Q to K second—If he play K B to K 2, you may answer with R to K.</td></tr>
<tr><td>12 B × Kt</td><td>12 P × B</td></tr>
</table>

13 Q R P one—If the Bishop go to your King's sq, you play Q R to its second.

13 K B to Q B fourth

14 Q Kt to B third—White should win, from position.

In the second place,

<table>
<tr><td>8 Q to her Kt third</td><td>8 K Kt to R third—He may</td></tr>
</table>

also play Kt to K 2 (see Variation A). If he play K K B,
you push K P, and get the better game.

9 K P advances—Should he move his K B P on, you push
this P another sq. Should he play Q P one, you move Q Kt
Q R 3, and on his responding Q B Kt 5, you play Q R Q.

|  |  |
|---|---|
|  | 9  P × P |
| 10 Kt × P | 10 Q to K second (best) |

11 Kt × Kt—If he retake this Kt with Q P, you capture
K Kt P, and on his taking B with Q, you take his Bishop
with Q.

| | 11 Q Kt P × Kt |
|---|---|
| 12 Q B × K Kt P | 12 Q × B |
| 13 Q × K B | 13 Q P two (best) |
| 14 Rook + | 14 K to Q |
| 15 Q Kt to B third | 15 P × B |
| 16 Q R + | 16 B interposes |
| 17 Q to Q Kt seventh | 17 Q R to Q B |
| 18 Q × doubled P | 18 K R to B (B.) |
| 19 R × B + | 19 Q × R |
| 20 Q × Kt | 20 Q to K B fourth |
| 21 Q to Q second + | 21 Q covers |
| 22 Q to K Kt fifth +, and must win. | |

B.

| | 18 K R to K |
|---|---|
| 19 R × B + | 19 Q × R |
| 20 Q to K B sixth + | 20 R covers |
| 21 Kt to Q fifth | 21 Kt K B 4 |
| 22 Kt × R | 22 Kt retakes |
| 23 Q + at B eighth | 23 Q covers |
| 24 R +, and wins the game. | |

### Variation A.

| | 8 K Kt to K second |
|---|---|

9 K P advances—You might also play Kt to Kt 5.

| | 9  P × P  (Var. C.) |
|---|---|
| 10 Kt × P | 10 Q P two |

11 R to Q—If Black now moves Q B to K 3, you take Q Kt,
and if he then capture with K Kt, you take Q P with K B.

| | 11 Castles |
|---|---|
| 12 B × P + | 12 Kt retakes |
| 13 R × Kt | 13 Q B to K third |
| 14 R × Q | 14 B × Q |
| 15 R × Q R | 15 R × R |
| 16 P × B, and White ought to conquer. | |

### Variation C.

| | 9 Q P two (best) |
|---|---|
| 10 K R to Q | 10 Castles |
| 11 P × P | 11 P × P |
| 12 K B × P + | 12 Kt × B |

| | |
|---|---|
| 13 R × Kt | 13 Q to K (if) |
| 14 R to K Kt fifth + | 14 K to corner |
| 15 Q to K Kt eighth + | 15 R × Q |
| 16 B × P + | 16 R covers |
| 17 R × R, and wins without difficulty. | |

In the third place,

8 K Kt to its fifth (inferior)   8 K Kt to R third

9 Q + —If he plays to B sq as best, you push K B P 2 as best ; but Black's game is preferable, your better position being hardly equal to his brace of surplus Pawns.

| | |
|---|---|
| | 9  K to his second (bad) |
| 10 Q B × P + | 10 K × B (best) |
| 11 K Kt to B seventh | 11 Kt × Kt |
| 12 White gives Checkmate in seven moves. | |

### THIRD DEFENCE.

| | |
|---|---|
| | 7  K to B sq |
| 8 K P advances—You may also move Q Q Kt 3 | |
| | 8  Q to K second |
| 9 Q R P one | 9  K B to Q B fourth |
| 10 Q Kt to B third | 10 Q P one |
| 11 Q Kt to Q fifth | 11 Q to Q second |
| 12 K R to K | 12 P × P |
| 13 Q B × P | 13 Kt × B |
| 14 Kt × Kt | 14 Q home |
| 15 Kt × K B P, and wins. | |

### D.

| | |
|---|---|
| | 6  P to Q B seventh (best) |
| 7 Q × P | 7  Q P one |
| 8 Q R P one | 8  K B to Q B fourth |
| 9 Q Kt P two | 9  K B Q Kt 3—If he move |

K B Q 5, you take it and play Q Q B 3.  If he now move Q Kt Q 5, you take it, and then play B × P +

10 Q B to Q Kt second   10 K Kt to B third

The game may be termed even ; your superiority in position being worth about the extra Pawn he holds.

## GAME II.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Q Kt to B third |
| 3 Q P two | 3 P × P |
| 4 K B to Q B fourth | 4 B + |
| 5 Q B P one | 5 P × P |

6 P × P—This variation is the invention of Cochrane.  It is brilliant, but unsound.   6 K B to Q R fourth (best)

7 K P one—Black must respond with Q P 2, or K Kt K 2 ; the former being preferred by St. Amant, the latter by Jaenisch. The trumpery move Q P 1 now for Black is not worth notice.

FIRST DEFENCE.

7 K Kt to K second

| | |
|---|---|
| 8 Q B Q R third (or Var. A.) | 8 Castles |
| 9 Castles | 9 K to R (or Var. B.) |
| 10 K Kt to Kt fifth | 10 Kt × P |
| 11 Kt × K R P | 11 Kt × K B (best) |
| 12 Q to K R fifth | 12 K Kt P one |
| 13 Q to K R sixth | 13 Kt to K B fourth |
| 14 Q to K R third | 14 Q to K R fifth |
| 15 Q × Q | 15 Kt × Q |
| 16 Kt × R | 16 Kt × B (best) |
| 17 Kt × P + | 17 P × Kt |

Black should win.

B.

9  K R P 1 (inferior)—If he play Q P 2, you × P, *en passant,* and the game becomes even.

| | |
|---|---|
| 10 Q Q Kt third | 10 B to Q Kt third |
| 11 Q Kt to Q second | 11 K to corner |
| 12 Q Kt to K fourth | 12 Q Kt to R fourth |
| 13 Q to Q R fourth | 13 Kt × B |
| 14 Q × Kt—White's game for choice. | |

Variation A.

| | |
|---|---|
| 8 K Kt to Kt fifth | 8 Kt × P |
| 9 Kt × K B P | 9 Kt × Kt |
| 10 B × Kt + | 10 K × B |
| 11 Q to K R fifth + | 11 P covers |
| 12 Q × B | 12 Q B P one |
| 13 Q to Q Kt fourth | 13 K R to K sq |
| 14 Q to K B fourth + | 14 Kt in + |
| 15 Q B to K third | 15 Q to K B third |
| 16 Castles | 16 Kt × B |

Black has the better game.

SECOND DEFENCE.

7 Q P two

8 If you attack Q with Q B, he moves K Kt K 2, and if you then pin Q Kt with K B, he answers Q B Q 2.

In the first place,

| | |
|---|---|
| 8 Q × P | 8 Q × Q |
| 9 K B × Q | 9 K Kt to K second |
| 10 K B × Kt + | 10 Kt × K B |
| 11 Q B to K B fourth | 11 Castles |
| 12 Castles | 12 K R to K |
| 13 K R P 1—Even game. | |

In the second place,

| | |
|---|---|
| 8  K B × P | 8  K Kt to K second |
| 9  K B × Kt + | 9  K Kt × B |
| 10  Q to K 2 (or C. or D.) | 10  Q B to Kt fifth |
| 11  Castles | 11  Same |
| 12  Q B to K B fourth | 12  K R K |

Black's game for choice.

### C.

10  Q Q B 2—If you play Q Q Kt 3, or Q Q R 4, he moves Q Q 6

| | |
|---|---|
| | 10  Q B to Kt fifth |
| 11  Q Kt to Q second | 11  Castles |
| 12  Castles | 12  K R to K |
| 13  K R to K—Even game. | |

### D.

| | |
|---|---|
| 10  Q × Q + | 10  Kt × Q |
| 11  Q B to R third | 11  Q B to K B fourth |
| 12  Castles | 12  Kt to Q B third |
| 13  Q B to B fifth | 13  Castles Q R |
| 14  Q B to Q fourth | 14  Q B to Kt fifth |

Black has rather the better game.

In the third place,

| | |
|---|---|
| 8  P × P *en pass.* | 8  Q × P |

9  Q to Q Kt third—You may also change Queens, and attack Q P with B Q R 3.  See Analysis of this Opening at great length in Palamède, by St. Amant.

| | |
|---|---|
| | 9  Q B to K third |
| 10  Castles (best) | 10  K Kt to K second |
| 11  Q B to R third | 11  B × K B |
| 12  Q × B | 12  Q to Q fourth |
| 13  Q × Q | 13  Kt × Q |
| 14  R + | 14  K Kt to K second |
| 15  K R to K third (or E.) | 15  K B P one |
| 16  Q Kt to Q second | 16  K to B second |
| 17  Q Kt to Q B fourth | 17  K B to Q Kt third |
| 18  K R to Q third | 18  Q R to Q |

Black has gained a Pawn, and you have no attack.

### E.

15  K Kt to K fifth—Von Der Lasa gives this as your best resource.

| | |
|---|---|
| | 15  Kt × Kt |
| 16  Q B × Kt | 16  K B P one |
| 17  B × P | 17  P × B |
| 18  K B P two | 18  Castles K R |
| 19  P × Kt | 19  P × P |

Black has the better game, as you dare not take Pawn.

## GAME III.

| | WHITE. | | BLACK. |
|---|---|---|---|
| 1 | K P two | 1 | Same |
| 2 | K Kt to B third | 2 | Q Kt to B third |
| 3 | Q P two | 3 | P × P |
| 4 | K B to Q B fourth | 4 | B + |
| 5 | Q B P one | 5 | P × P |
| 6 | Castles | 6 | Q P one |
| 7 | Q R P one | 7 | B to R fourth |
| 8 | Q Kt P two | 8 | K B to Kt third |
| 9 | Q to her Kt third | 9 | Q to K B third |
| 10 | Q Kt × P | 10 | Q B to K third |
| 11 | Q Kt to Q fifth | 11 | B × Kt (best) |

### FIRST ATTACK.

| | | | |
|---|---|---|---|
| 12 | P × B | 12 | Q Kt to K fourth |
| 13 | B to Kt fifth + | 13 | K to B |
| 14 | Kt × Kt | 14 | Q × Kt |

You have the better game ; although you have lost a Pawn.

### SECOND ATTACK.

| | | | |
|---|---|---|---|
| 12 | B × B | 12 | K Kt to K second |
| 13 | Q B to Kt fifth | 13 | Q to K Kt third |
| 14 | Q B × Kt | 14 | K × B |
| 15 | Q R P one | 15 | Q R P two |
| 16 | Q Kt P one—Even game. | | |

## GAME IV.

*Moves 1 to 4 as before.*

| WHITE. | BLACK. |
|---|---|
| | 4 K B to Q B fourth (best) |

### FIRST MODE OF ATTACK.

5 K Kt to its fifth (inferior)

### FIRST DEFENCE.

| | |
|---|---|
| | 5 Q Kt to K fourth (weak) |
| 6 B × K B P + | 6 Kt × B |

7 Kt × Kt—You might also have taken Pawn with Kt on move 6. If Black now take Kt with K, you check with Queen, and gain Bishop ; coming off with the preferable position.

| | | | |
|---|---|---|---|
| | | 7 | B + |
| 8 | P covers | 8 | P × P |
| 9 | P retakes (best) | 9 | B × P + |
| 10 | Kt × B | 10 | K × Kt |
| 11 | Q to Q fifth + | 11 | K to B |
| 12 | B + | 12 | Q P interposes |

13 K P advances—White has a Pawn less, but has more than compensation in position. Should Black on the coming move play Queen to K Kt fourth, you take Pawn with P, and on his taking Queen, take again P with P, dis. +, afterwards recapturing Q with Kt.

SECOND DEFENCE.

|  | 5 K Kt to R third (best) |
| --- | --- |
| 6 B × K B P + | 6 Kt × B |
| 7 Kt × Kt | 7 K × Kt |
| 8 Q to R fifth + | 8 K Kt P one |
| 9 Q × B | 9 Q to K second (or Var.) |
| 10 Q to Q B fourth + (best) | 10 Q covers |
| 11 Q to K second | 11 Q P two |
| 12 K B P one (best) | 12 K R to K |
| 13 Castles | 13 K to Kt second |
| 14 Q to K B second | 14 P × P |
| 15 P × P | 15 Q B to Q second |
| 16 Q to K R fourth | 16 K to Kt |
| 17 Q B to K R sixth—I prefer White's position. | |

Variation on Move 9.

9 Q P 1 (best)

FIRST REPLY.

| 10 Q to Q R third | 10 R to K |
| --- | --- |
| 11 Castles | 11 R × P |
| 12 Q to K B third + | 12 B covers |
| 13 Q Kt to Q second | 13 R to K third |

Black has the better game.

SECOND REPLY.

| 10 Q to B fourth + | 10 B covers |
| --- | --- |
| 11 Q to K second | 11 Q to K B third |
| 12 Castles | 12 K to Kt second |
| 13 Q B P one | 13 Q R to K sq |
| 14 Q B P × P | 14 Kt × P |
| 15 Q to Q third | 15 Q Kt P two |

Black has the better game.

THIRD REPLY.

| 10 Q to Q Kt fifth | 10 Q R P one |
| --- | --- |
| 11 Q to Q third | 11 K to Kt second |
| 12 Castles | 12 Q B to K third |
| 13 Q B P one | 13 Q to K B third |
| 14 K R to Q | 14 P × P |
| 15 Kt × P | 15 K R to K B |
| 16 Q B to K third | 16 Q R to K |

Jaenisch dismisses this as even.

### SECOND MODE OF ATTACK.

**5 Q B P one (best)**

In reply to this move it has been always held best to advance P to Q 6, thus abandoning it for nothing ; Black remaining with a game slightly inferior in position.  To Jaenisch we are indebted for the discovery that at this point Black can reduce the game to a well-known variation of the Giuoco Piano ; and thus form a strictly even opening.  He plays

**5 K Kt to B third (best)**

Now if we repeat the leading moves of the Giuoco Piano, we shall arrive at the point in question by another road :

| | |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Q Kt to B third |
| 3 K B to Q B fourth | 3 Same |
| 4 Q B P one | 4 K Kt to B third (best) |
| 5 Q P two | 5 P × P |

In my analysis of this game (page 66) we find the result to be perfect equality, and it follows that the true defence to this variation of the Queen's-Pawn-two opening, is to resolve it as above into the Giuoco Piano.

## GAME V.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Q Kt to B third. |
| 3 Q P two | 3 P × P |
| 4 K B to Q B fourth | 4 Q to K B third — McDonnell |

invented this defence, and considered it sound.  To me it now appears dangerous, and inferior to answering with K B Q B 4

5 Castles

### FIRST DEFENCE.

**5 Q P one**

6 If you move Q Q 3, he must not play Q Kt K 4, but rather Q B Kt 5, and has a good defence.

| | |
|---|---|
| Q B P one | 6 P to Q sixth (best) |
| 7 Q × P | 7 Q to K Kt third |
| 8 Q B to K B fourth | 8 K B to K second |
| 9 Q Kt to Q second | 9 K Kt to R third |
| 10 Q R to K | 10 Castles |

The game is so far in your favour, that Black is rather crowded ; but no further disadvantage can be proved.  Black's defence seems more simple and easy to follow, if he play K B Q B 4 at move 4.

### SECOND DEFENCE.

**5 K B to Q B fourth**

6 Q B P one (best)—If you advance K P, he moves Q K B 4.

6 P to Q sixth (best)—If P × P, you retake with Q Kt.  If he play Q P 1, you move

K B Q Kt 5.  If he move Q Kt K 4, you change Knights,
and at once push K B P 2.

7 Q × P — You have the better position his men being
crowded.

## GAME VI.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Q Kt to B third |
| 3 Q P two | 3 P × P |

4 Kt × P (bad)—Black may answer with K B Q B 4, and on
your then playing Kt K B 5, or taking Q Kt with Kt, may move
Q K B 3.   Or he may get the better game by moving as follows :

4 Q K R 5—This move was first
noticed in my treatise.   It was invented by Mr. Pulling.

5 If you take Kt, he × P + and then Q × Kt

### FIRST DEFENCE.

| | |
|---|---|
| 5 Q Kt to B third | 5 K B to Q Kt fifth |
| 6 Q to her third | 6 B × Kt + (best) |
| 7 P × B | 7 K Kt to B third |

Black has the advantage.

### SECOND DEFENCE.

5 Q to Q third            5 Q Kt to K fourth—This move
is advised as best by Jaenisch.   Von Der Lasa and Lewis
prefer K Kt B 3 ; see Variation.

6 If you now play Q K 3, he does not play as taught by Lewis
K Kt B 3, but rather K B Q B 4 as suggested by Jaenisch.

| Q to K second (best) | 6 K Kt to B third |
|---|---|
| 7 Q Kt to Q second | 7 K B to Q B fourth |
| 8 K Kt to K B 5 | 8 Q to K Kt fifth |
| 9 K B P one | 9 Q to K Kt third |

Black  has  the  better  game.

### Variation from  Second Defence.

5 K Kt to B third

In the first place,

| 6 Q Kt to B third | 6 K B to Q Kt fifth |
|---|---|
| 7 Q B to Q second | 7 B × Kt |
| 8 B × B | 8 Q × P + &c. |

In the second place,

| 6 Kt × Kt | 6 Q P × Kt |
|---|---|
| 7 K P advances | 7 K B to Q B fourth (best) |
| 8 Q B to K third—You dare not × Kt | |
| | 8 B × B |
| 9 Q × B | 9 Kt to Kt fifth |
| 10 Q to K second | 10 Q to K second ; having the |

better game, for if you move K B P 2, he + with Q Q Kt 5.

## GAME VII.

| WHITE. | BLACK. |
|---|---|

1 K P two                         1 K P two
2 K Kt to B third                 2 Q Kt to B third
3 Q P two                         3 Kt × P—Inferior ; formerly I
    recommended this as the best move.  Chess opinions are
    naturally influenced by experience ; the latest being the
    best, but not always positively conclusive.

In this position, White may either take Kt, or Pawn, with Kt.
The two moves shall be developed in separate games.

4 Kt × Kt                         4 P × Kt
5 Q × P

### FIRST DEFENCE.

        5 Kt to K second (best).  Ghu-
    lam Kassim gives Q P 1, a move too weak to be worth
    notice, though Lewis repeats all Kassim's analysis.

6 K B to Q B fourth               6 Kt to Q B third
7 Q to her fifth                  7 Q to K B third
8 Castles                         8 Q P one (or Var.)
9 K B pins Kt                     9 Q B to Q second
10 Q Kt to B third                10 K B to K second
11 Q B to K third                 11 Castles K R
12 K B P 2, with better position.

### Variation.

        8 Kt to Q Kt 5—Jaenisch con-
    siders this best.  Von Der Lasa gives only K B K 2 here
    for Black, which yields you the better game.

9 Q Q sq                          9 K B to Q B fourth
10 Q R P one                      10 Kt to Q B third
11 Q Kt to B third                11 Q P one
12 Q Kt to Q fifth                12 Q home
13 Q Kt P two                     13 B to Q Kt third
14 Q B to Q Kt second, with better game.

### SECOND DEFENCE.

        5 Q to K B third (inferior)
6 K P on (if)                     6 Q to her Kt third (or A.)
7 Q B to K third                  7 Q × Q
8 B × Q—White has the better game.

### A.

        6 Q to K Kt third ;  recom-
    mended by Ponziani as best, but certainly inferior.

7 Q Kt to B third                 7 Ponziani now advises Black to
    move Q B P one, and dismisses the game as equal.  I
    think, on the other hand, Black's position cramped, and
    difficult to open.  I give the probable result, were he to
    take Q B P.

                Q × Q B P (bad)

G

| | |
|---|---|
| 8 K B to Q third | 8 K B to Q B fourth |
| 9 Q × B | 9 Q × B |

10 Kt to Q fifth, with an overpowering attack ; or you may con-
tinue as advised by Von Der Lasa :—

| | |
|---|---|
| 10 Kt to Kt fifth | 10 Q to K fifth + |
| 11 B covers | 11 Q to K Kt third |
| 12 Kt × P + | 12 K to Q |
| 13 Q to K B eighth + | 13 K × Kt |
| 14 R + wins easily. | |

## GAME VIII.

### *Moves* 1 *to* 3 *as in Game* 7.

WHITE.                                    BLACK.

4 Kt × P                   4 Kt to K third—If K B Q B 4,
    you play also K B Q B 4, and on his retiring Kt K 3, you
    × Kt with B.
5 K B to Q B fourth

#### FIRST DEFENCE.

5 Q P one (bad)

| | |
|---|---|
| 6 B + | 6 Q B P one |
| 7 Kt × Q B P | 7 Q to her Kt third (best) |
| 8 Kt to Q fourth dis + | 8 Q B covers |
| 9 B × B + | 9 K × B |
| 10 Kt × Kt | 10 P × Kt |

White has sufficient advantage to win.

#### SECOND DEFENCE.

5 K B to Q B fourth (bad)

6 B × Kt—Should Black now take B with Q P, you change
Queens, and then × B P + with Kt.

6 B P × B

7 Queen + —If he answer with Kt P 1, you take said Kt P
with Kt, and then capture B with Q.

7 K to his second

8 Q to K B seventh +     8 King moves

9 Q B to K B 4—Should he now play Kt to K 2, or push Q
Kt P, you play Q Kt to B 3, and then + with Q R.

9 Kt attacks Q

| | |
|---|---|
| 10 Kt × Q P dis + | 10 K to B third |
| 11 Q × P + | 11 B covers |
| 12 Kt to K fifth + | 12 K to Q Kt third |
| 13 Q to her Kt third + | 13 K to R third |
| 14 White mates in three moves. | |

#### THIRD DEFENCE.

5 Q B P one—I think this the
    best move.  Ponziani recommends also Q to K B 3 ; which
    looks less *Chessical*.

6 B × Kt—Jaenisch here Castles as better play, and on his
moving Q Q B 2, retreats Kt.  Cochrane invented a beautiful

sacrifice of Kt here, taking K B P, and then taking Kt with B. It is a fair risk. See Game 636 of my Chess Studies.

6 Q + (best)

7 Q Kt to B third—Perhaps, stronger to move Kt Q 2.

7 Q × K Kt

8 K B to Q Kt third    8 K B to Q B fourth

9 Castles—The game is equal.

## GAME IX.

WHITE.        BLACK.

1 K P two        1 K P two

2 Q P two—A brief sketch of this opening comes with propriety before us, as a supplement to the Queen's-Pawn-two game. The move Q P 2, played before the Knight is brought out, is not advisable, since it causes you a loss of time ; but it is not dangerous, and therefore sometimes adopted by way of change.

2 P × P (best)

3 If you now × P with Q, he attacks Q with Q Kt, and on her returning home as the best mode of retreat, he plays K B Q B 4, and has gained time. If you now move K B Q B 4, he + with B as best.

K Kt to B third (if)    3 B + (best. See Var.)

4 Q B P 1—If you move Q B Q 2, he retreats B Q B 4.

4 P × P

5 P × P        5 K B to Q B fourth

6 K B to Q B fourth    6 Q P one

7 Q to Q Kt third    7 Q to K B third

8 Castles        8 K R P one

9 K R to K        9 K Kt to K second

10 K P advances    10 P × P

11 Q to Kt fifth +    11 Q covers

12 Kt × P        12 Q × Q

13 B × Q +       13 Q B P one

14 K B to Q B fourth    14 Castles

Black has a winning game.

### Variation on Move 3.

3 Q B P two (inferior)

4 Q B P one (A.)    4 P × P

5 Q Kt × P       5 Q P 1—If he answer with
    Q Kt B 3, you move Q B K B 4, and on his then playing
    Q P 1, you move Q Kt Kt 5.

6 Q B to K B fourth    6 Q B to Kt fifth

7 Q to Q second    7 Q Kt to B third

8 K B to Kt fifth    8 K Kt to B third

9 Castles Q R, and you will regain Pawn with good game.

### A.

4 K B to Q B fourth—Kieseritzkij sends me an interesting Variation on this point, as follows :

|   | WHITE | | BLACK |
|---|---|---|---|
|   |   | 4 | Q Kt P two |
| 5 | K B Q 5—If B × Q Kt P, his Q + | | |
|   |   | 5 | Q Kt to B third |
| 6 | Kt to K fifth | 6 | Kt × Kt |
| 7 | B × R | 7 | Q to K R fifth |
| 8 | Castles | 8 | K Kt to B third |
| 9 | K B P two | 9 | K Kt to Kt fifth |
| 10 | K R P one | 10 | Q to K Kt sixth |
| 11 | K R P × Kt | 11 | Kt × P |
| 12 | K R to B third | 12 | Q to R seventh + |
| 13 | K to B | 13 | Q to R eighth + |
| 14 | K to his second | 14 | Q × P + |
| 15 | K to K | 15 | K B to K second |
| 16 | Q to K second | 16 | B + |
| 17 | K to Q | 17 | B to K B seventh |
| 18 | R × B | 18 | Kt × R + |
| 19 | K to K | 19 | Q to Kt eighth + |
| 20 | Q covers | 20 | Q × Q + |
| 21 | K × Q | 21 | Kt to Kt fifth |

Black has three Pawns against the Piece.

# CHAPTER III.

## THE TWO KNIGHTS' GAME.

A VARIATION of the King's Knight's opening, in which the second
player departs from the routine of the Giuoco Piano at the third
move ; acting at once on the offensive, and committing his game,
by thus adopting a premature attack, instead of bringing out his
pieces, and securing his position.   M. Bilguer has examined this
defence at great length ; carrying his variations out to the num-
ber of nearly three hundred.   His analysis might be strengthened;
but he is correct in his conclusion that the defence is unsound ;
and that White's sacrifice of Knight is the strongest mode of
taking advantage of the fault committed by Black.

### GAME I.

| | WHITE. | | BLACK. |
|---|---|---|---|
| 1 | K P two | 1 | K P two |
| 2 | K Kt to B third | 2 | Q Kt to B third |
| 3 | K B to Q B fourth | 3 | K Kt to B third.   This move |

constitutes the Two Knights' game.

4  K Kt to Kt fifth (best)    4  K Kt × P

5  K B × K B P + —Better play than taking with Kt, in
which case, Black would move Q K R 5, and get the better game.
If you now take Kt with Kt, he plays Q P 2.   Bilguer and others
present a huge pile of variations to prove the incorrectness of
taking with Kt, but the folly of the move is so palpable, that all
analysis of its consequences becomes mere rubbish.

|   | WHITE. |   | BLACK. |
|---|---|---|---|
|   |   | 5 | K to his second |
| 6 | Q P one | 6 | K Kt to B third |
| 7 | K B to Q Kt third | 7 | Q P two |
| 8 | K B P two | 8 | Q B to Kt fifth |
| 9 | Q to her second | 9 | K R P one |
| 10 | P × P | 10 | Kt × P |
| 11 | Q to K third | 11 | P × Kt |
| 12 | Q × Kt + | 12 | K to B second |
| 13 | Castles | 13 | K B to Q third |
| 14 | Q × Q P + | 14 | K to Kt third |
| 15 | Q × K Kt P + and wins. |   |   |

## GAME II.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 Same |
| 2 K Kt to B third | 2 Q Kt to B third |
| 3 K B to Q B fourth | 3 K Kt to B third |
| 4 Kt to his fifth | 4 Q P two |
| 5 K P × P | 5 Q Kt to R fourth |
| 6 B + | 6 Q B covers |
| 7 Q to K second | 7 K B to Q third |
| 8 B × B + | 8 Q × B |
| 9 Q B P two, and holds the Pawn. | |

## GAME III.

*Moves 1 to 5 as in last game.*

| WHITE. | BLACK. |
|---|---|
|   | 5 K Kt × P |
| 6 Kt × K B P (best) | 6 K × Kt |
| 7 Q to K B third + | 7 K to his third |
| 8 Q Kt to B third | 8 Q Kt to his fifth |
| 9 Q to K fourth | 9 Q B P one |

#### FIRST ATTACK.

10 Q P two—If he answer with K B to Q 3, you attack Kt with Q R P.       10 Q to her third

11 K B P two—Were you now to move Q B to K B 4, he would take Q B P with Kt +

|   |   | 11 | Q Kt P two |
|---|---|---|---|
| 12 | K B P × P | 12 | Q to her second |
| 13 | Castles | 13 | P × K B |
| 14 | Mates in seven moves. |   |   |

#### SECOND ATTACK.

10 Q R P one (equally good)   10 Kt to R third
11 Q P two

If Black now play K B to Q 3, you take Kt with Kt.

If he move K to his B 2, you change Knights, and take P with B, +, on which he goes home, and you move Q B to K B 4.

If he move K Q 3, you take P with Q, and then take Kt with Kt, for if he retake Kt, Bishop mates.

If he play K to Q 2, you change Knights, and then take Q P with Q + ; having a fine game.

| | |
|---|---|
| | 11 Q to her third |
| 12 Q B to K B fourth | 12 Q Kt P two |
| 13 Q B × P | 13 Q to her second |
| 14 B × K Kt P + | 14 K to B second |
| 15 B × R | 15 P × B |
| 16 Q × R P + | 16 K home |
| 17 Q × Q + | 17 B × Q |
| 18 Kt × Kt | 18 P × Kt |

19 B K 5, with a winning game.

## GAME IV.

### *Moves 1 to 8, as in Game 3.*

| WHITE. | BLACK. |
|---|---|
| | 8 Q Kt to K second (best) |
| 9 Q P two | 9 Q B P one—If he take P with |

P, you win by checking with Q at K 4.

10 Q B to Kt fifth

If Black take P with P now, Bilguer makes White castle with Q R, leaving Kt *en prise.*

| | |
|---|---|
| | 10 K R P one |
| 11 Q B × Kt—Should Q retake, you castle Q R. | |
| | 11 B × B |
| 12 Castles Q R | 12 K R attacks Q |
| 13 Q to K fourth | 13 Q to her third |
| 14 K R to K | 14 R to K B fourth |
| 15 K Kt P two | 15 R to K Kt fourth |
| 16 K B P two | 16 R × P |
| 17 Q P × P | 17 Q moves |
| 18 Kt × Kt, and must win. | |

## GAME V.

### *Moves 1 to 8, as in last game.*

| WHITE. | BLACK. |
|---|---|
| 9 Q P two | 9 K R P one—Lolli and Pon- |

ziani both consider this to be essential, in order to restrain your Q B from pinning Kt.

10 Castles

#### FIRST DEFENCE.

| | |
|---|---|
| | 10 K Kt P two |
| 11 Q to K fourth | 11 K B to Kt second |
| 12 K B P two | 12 Kt P × P |
| 13 Q B × P | 13 Q to her third |
| 14 Q B × K P | 14 B × B |

15 Q to K Kt fourth, checks and wins.    Lolli considered second
player could maintain his advantage, by grounding his defence on
this Variation ; the latter part of which proves the fallacy of his
supposition.

<div style="text-align:center">SECOND DEFENCE.</div>

|                                   |                                        |
|-----------------------------------|----------------------------------------|
|                                   | 10 Q B P one                           |
| 11 K R to K                       | 11 Kt to K Kt third (A.) (B.)          |
| 12 P × P (or C.)                  | 12 Kt attacks Q (best)                 |
| 13 Q to K Kt third +              | 13 If he move to K B 2, you            |

<div style="text-align:center">check with Pawn, and get the better game.</div>

|                                   |                                        |
|-----------------------------------|----------------------------------------|
|                                   | Kt to K B fourth                       |
| 14 Q to K Kt sixth +              | 14 K to his second                     |
| 15 K P advances                   | 15 If he play Kt to Q 5, you           |
|                                   | mate in 4 moves.                       |
|                                   | Kt × Kt                                |
| 16 Q to K B seventh +             | 16 K to Q third                        |
| 17 P × Kt                         | 17 Q to K B third                      |
| 18 Q B to R third +               | 18 Q B P one                           |
| 19 Q R +                          | 19 K to Q B third                      |
| 20 K B to Q fifth + and wins.     |                                        |

<div style="text-align:center">A.</div>

11 Q Kt P two — If he moves
King, you take P with Rook.

|                                   |                                        |
|-----------------------------------|----------------------------------------|
|                                   | 11                                     |
| 12 B × Kt +                       | 12 P × B                               |
| 13 R × P +                        | 13 K to Q second                       |
| 14 R × P +                        | 14 Kt × R                              |
| 15 Q × Kt +                       | 15 K B to Q third                      |
| 16 Q × Q R, and has the better game. |                                     |

<div style="text-align:center">B.</div>

|                                   |                                        |
|-----------------------------------|----------------------------------------|
|                                   | 11 K Kt P two                          |
| 12 R × P +                        | 12 K to Q second                       |
| 13 Kt × Kt                        | 13 Kt × Kt                             |
| 14 B × Kt                         | 14 P × B                               |
| 15 R × P +                        | 15 K B covers                          |
| 16 Q B P two, with the best of the game. |                                 |

<div style="text-align:center">C.</div>

12 Q K R 5—Bilguer and Von Der Lasa consider this as even
stronger.

|                                   |                                        |
|-----------------------------------|----------------------------------------|
|                                   | 12 K to B third                        |
| 13 P × P +                        | 13 K to B second                       |
| 14 Kt × Kt                        | 14 P × Kt                              |
| 15 K B to Q third                 | 15 Q to Q Kt third                     |
| 16 P + and wins.                  |                                        |

# CHAPTER IV.

## THE EVANS GAMBIT.

EVERY year throws fresh light upon the theory of Chess. The science of attack, as to novelty of commencement, was considered to be exhausted, when, some few years back, the Evans Gambit was introduced by my friend, Captain W. D. Evans, R. N., who presented me with its leading variations in MS. I am now enabled to give this opening in a more perfect form, including, as far as they are known, all the chief moves on both sides. It was long supposed there was no defence against the Evans attack. Captain Evans won it of the leading players of the day ; and its fame has justly gone abroad through every country in Europe, as one of the most brilliant and interesting modes yet discovered of shaping the assault in the Giuoco Piano. Potent, however, as is the attack, I flatter myself I here present the correct defence to its every ramification ; and that my analysis proves that the Evans Gambit is by its nature a lost game for White.

### GAME I.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 Q Kt to B third |
| 3 K B to Q B fourth | 3 The same |

4 *Q Kt P two*—This move constitutes the Evans Gambit. White sacrifices a Pawn, in expectation of recovering at least its equivalent from the following several kinds of advantage yielded in return ; observing that Q Kt P is one of the least valuable in the opening, by reason of its distance from the centre, and from King.

The Pawn attacks Bishop, and the assault must therefore be got rid of, in some manner, on the move. If Bishop retire, you have snatched *a time*, and as a Pawn is certain gain, as far as it goes, presuming a defence exists to every species of attack consequent upon taking such Pawn, Black's best course of action is to make the capture.

By sacrificing Pawn, you open two important squares at once to the range of Queen's Bishop ; while Black's K B is drawn for the moment off from the strong diagonal, and does not then batter your K B P, which being the case, there may arise many situations in which, after castling, you can instantly push K B P 2, which you could never do while the P was commanded by B, and your King on Kt sq. Your Q B acquires much facility for the purposes of attack, while his K B is temporarily fixed in a weak position. You can instantly attack B with Q B P, and having thus gained a time for the advance of such Pawn one, you are

enabled to push Q P afterwards two, supported, as it will be, by Q B P.

> 4 *B* × *Kt P* — If he retreat Bishop to Kt 3, Jaenisch considers you may advance Q Kt P ; but it appears better to play Q R P 2, or to Castle.  If he take P with Q Kt, you attack Kt with Q B P, and as the Kt returns (as best) to Q B 3, you resolve the opening into a position hereinafter examined, by moving Q P 2.  If, when the Kt takes P, you commit the error of taking P with Kt, Black wins the game by moving Q to K B 3.

| | |
|---|---|
| 5  Q B P one | 5  K B to K second (bad) |
| 6  Q to her Kt third (A.) | 6  K Kt to R third |
| 7  Q P two | 7  Q Kt to R fourth (if) |
| 8  Q to R fourth | 8  Kt × B |
| 9  Q × Kt | 9  P × P (if) |
| 10  B × Kt | 10  P × B |

11  P × P—White has by far the superior game.

### A.

| | |
|---|---|
| 6  Q P two (strong) | 6  Q P one (if) |
| 7  Q to her Kt third | 7  Q Kt to R fourth |
| 8  B × B P + | 8  King to B |

9  Q to R fourth, with decided advantage of situation.


## GAME II.

*Moves 1 to 5 as before.*

| WHITE. | BLACK. |
|---|---|
| | 5  K B to Q third (bad) |
| 6  Castles | 6  K R P one — If he move |

Q K B 3, you push Q P 2 ; and the same if he play K Kt B 3.

| | |
|---|---|
| 7  Q P two | 7  If Black move K Kt P 2, you |

take K P with Kt.  If he place Q at K 2, you may retire B to Kt 3, before taking P with Kt.

K Kt to B third

8  Kt × P

#### FIRST DEFENCE.

| | |
|---|---|
| | 8  Kt × Kt |
| 9  P × Kt | 9  B × P |
| 10  K B P two | 10  B to Q third |
| 11  K P advances | 11  B + |
| 12  K to corner | 12  Q P two—Should he prefer |

removing Kt, you at once take K B P.

| | |
|---|---|
| 13  P × Kt | 13  P × B |
| 14  R + | 14  Q B covers |
| 15  P × P | 15  K R to Kt |

16  Q to R fifth, winning a piece.

SECOND DEFENCE.

8 B × Kt

9 K B P two—Here Von Der Lasa takes B at once with P, and on Q Kt retaking, retreats B Q Kt 3.

9 B × P + (best)

10 P × B                        10 If he move Q P two, you change Pawns, and place Q B at R 3.

Kt × K P

11 Q B to R 3, as stronger than K B to Q 5, and play as Black may, you have a fine attack.

## GAME III.

### *Moves 1 to 5 as before.*

WHITE.                          BLACK.

5 K B Q B 4—In answer to K B Q B 4, White has been hitherto directed to reply with Castling ; but Jaenisch introduces playing Q P 2 as an improvement.  I do not think Jaenisch's move better than Castling ; but it may be tried in its turn.

6 Q P two                       6 P × P

7 P × P

FIRST DEFENCE.

7 B + (bad)

8 K to B (best)                 8 Q to K second

9 Q R P one                     9 B to Q R fourth

10 Q R to R second              10 B to Q Kt third

11 Q R to K second—You have a fine game.

SECOND DEFENCE.

7 B Q Kt 3 (best)

8 Castles—Jaenisch here moves Q B Q Kt 2, and if he checks, again retreats K to B.   But his answer to Q B Kt 2 is K Kt B 3, and his game is still the better.

8 Q P one (best)

9 Q B to Kt second              9 K Kt to B third (best)

10 Q P one (best)               10 Q Kt to K second (best)—If he move Q Kt Q R 4, you play K B Q 3, and his Q Kt remains out of play for some time.

11 B × Kt                       11 P × B

12 K R P one                    12 Kt Kt third

13 Q Kt to B third              13 Q B to Q second

14 Q to her second              14 Q to K second

Black has a winning game ; having a Pawn more, and a secure position.   He need not regard his Pawns being broken ; especially as that very circumstance will allow him to attack your King's encampment.  In my analysis, this same position will be again produced by a different path.  The present game shows that Jaenisch's move Q P 2 is not stronger than Castling.

## GAME IV.

*Moves 1 to 5 as before.*

WHITE.          BLACK.

            5 B to K B fourth

6 Castles—If Black answer with Q to K 2, or Q K B 3, you push Q P 2, and on his taking it, advance K P.

            6 K Kt to B third (bad)—He should play Q P 1, or K B Q Kt 3.

7 Q P two             7 P × P (best)

8 P × P

In the first place,

            8 B to Q Kt fifth

9 K P advances             9 K Kt to K fifth

10 Q to K second           10 K Kt to Q B sixth

11 Q Kt × Kt           11 B × Kt

12 Kt to Kt fifth

<p style="text-align:center">FIRST DEFENCE.</p>

            12 Castles

13 Q to K R fifth          13 K R P one

14 Kt × K B P           14 R × Kt

15 Q × R +            15 K to R

16 Q B to K Kt fifth, and the game is won.

<p style="text-align:center">SECOND DEFENCE.</p>

            12 Q Kt × Q P

13 Q to K third—May also play Q to K R fifth.

            13 B × R

14 K B × P +           14 K to B

15 Q B +             15 Q P one

16 P × P, with a winning game.

<p style="text-align:center">THIRD DEFENCE.</p>

            12 B × Rook

13 K B × P +           13 K to B

14 Q B +            14 If he interpose Kt, at K 2, you move Q to K B third.

                Q P one

15 K P × P            15 P × P

16 Q B × P +          16 Kt interposes

17 Q B to Q R third       17 K B to Q B sixth

18 Q to K B third        18 If he move K Kt P one, you checkmate in eight moves, and if he take Q P, you win by playing K R to Q.

In the second place,

            8 B to Q Kt third

9 K P advances           9 If he move Q P 2, you × Kt, and then + with R. If he play Kt to K 5, you answer with K R to K. If he play K Kt to Kt 5, you take K B P +, or if he play instead to R 4, you advance

K Kt to his 5 ; or in the event of Kt going thus to R 4, or
Kt 5, you may attack Q with B, as very strong play.

<div align="center">K Kt home</div>

**10  Q P one**

<div align="center">FIRST DEFENCE.</div>

|  |  |
|---|---|
|  | 10  Q Kt to K second |
| 11  Q P advances | 11  P × P |
| 12  P × P | 12  Q Kt to B third |

13  Q to Q fifth—Von Der Lasa + with R, and on his playing
    K K B moves Q to Q 5, Black answers Q K B 3, and
    you win by B K Kt 5, and Kt K R 4.

<div align="center">13  Q to K B third</div>

14  Q B to Kt second—You may also + with R, and on his
    playing K K B move Q K 4.  If he then answer Q Q, you
    win by Q B Kt 5.        14  Q to Kt third

|  |  |
|---|---|
| 15  R + | 15  K to Q |
| 16  Kt to R fourth | 16  Q to R 3, or Kt 5 |
| 17  Mates in three moves. |  |

<div align="center">SECOND DEFENCE.</div>

|  |  |
|---|---|
|  | 10  Q Kt to Q R fourth |
| 11  Q B to K Kt fifth | 11  K B P one (A.) |
| 12  K P × P | 12  If he take P with P, you move |
|  | <div align="right">Kt to K fifth.</div> |
|  | K Kt × P |
| 13  Q P one | 13  K R P one (B.) |
| 14  K R + | 14  K to B |
| 15  Q B × Kt | 15  Q × B—If P × B, you play |
|  | <div align="right">Kt K R 4.</div> |
| 16  Q to K second | 16  Q to Q |
| 17  Kt K 5, wins. |  |

<div align="center">A.</div>

|  |  |
|---|---|
|  | 11  K Kt to K second |
| 12  Q P one | 12  P × P |
| 13  P × P | 13  K B P one |
| 14  P × Kt | 14  Q to Q B second—If he take |

P with K, you Mate in four moves.

|  |  |
|---|---|
| 15  K B to Q fifth | 15  P × B |
| 16  Kt × P, and has sufficient advantage to win. |  |

<div align="center">B.</div>

|  |  |
|---|---|
|  | 13  Kt × K B |
| 14  Q to K second + | 14  K to B |
| 15  Q × Kt, with the better game. |  |

<div align="center">GAME V.</div>

<div align="center">*Moves 1 to 5 as before.*</div>

| WHITE. | BLACK. |
|---|---|
|  | 5  B to Q R fourth |
| 6  Castles | 6  K Kt to B third |

7  Kt to K Kt fifth              7  Castles (best)

8  K B P two—Black may meet this in several ways.  If he
+ with B, you play K to corner, or if you prefer a bolder course,
move Q P 2 ; and if he then × Q P, advance K P.

Should  he  attack Kt with  R  P,  you × B P with Kt,
changing Kt and B, for R and P ; you then × P with P,
and on his retaking with Q Kt, + at K R 5, and win.

If Black × B P with P, you get the better game by pushing
Q P 2 ; prepared to sacrifice Kt should he attack him with R P,
by taking P with Q B.

If he now × K P with Kt, you × Kt, and on his pushing up
Q P, attack R with B, or your ninth move may be Kt × K B P.

8  Q P two (best) ; but he may
also risk Q P 1, and on your playing also Q P 1, he moves
Q B Kt 5.  You answer with Q K, and he changes Pawns,
preparatory to moving K R P 1.

9  K P × Q P (best)          9  K Kt × P (best)
10  B to R third (or C.)      10  Kt × K B P (best)
11  If you × R with B, he × Kt with Q

### FIRST ATTACK.

11  R × Kt (best)            11  Q × Kt
12  R to K B                 12  B +
13  K to corner (A.)         13  Kt to Q R fourth (best)
14  B × R                    14  Kt × B
15  B to Q R third—If B to Q Kt 4, he pushes Q R P.
                             15  Q B to K third, wins.

### A.

13  Q P two                  13  Kt to Q R fourth
14  B × R                    14  Kt × B
15  B to Q B fifth           15  B × B
16  P × B                    16  Q B to K third
17  Q to her B—If you push Q R P 2, Black would + with Q,
    and × P at Q B 4.        17  Q × Q
18  R retakes Q              18  R to Q
          Black has the better game.

### SECOND ATTACK.

11  K R P two                11  K  R  P  one—Should  you
    capture Rook, Black regains a more than equivalent, in
    the Kt and 3 Pawns.
12  Kt × K B P               12  R × Kt
13  B × R +                  13  K retakes B
14  K Kt P one               14  B to Kt third +
15  Q P two (best)           15  Q Kt × Q P
16  K Kt P × Kt              16  Kt to Q B seventh, dis +
          Black ought to win.

<div style="text-align: center;">THIRD ATTACK.</div>

| | |
|---|---|
| 11 Kt × K B P | 11 R × Kt |
| 12 B × R + (B.) | 12 K × B |
| 13 K Kt P one | 13 Q to K Kt fourth |
| 14 K to corner | 14 Q B to K third |
| 15 Q to K B third | 15 Q home |
| 16 Q to K R fifth + | 16 K to Kt |
| 17 P × Kt | 17 Q to her sixth, must win. |
| | B. |
| 12 Q to her Kt third | 12 Q to K—May also first give |
| | + with Bishop. |
| 13 B × R + (best) | 13 Q × B |
| 14 Q × Q + | 14 K × Q |
| 15 K Kt P one | 15 B + |
| 16 Q P two—Should K retreat to corner, he wins by playing |
| Q B to R 6. | 16 Q B to R sixth |
| 17 R to K B second | 17 Kt × Q P |
| 18 Q B P × Kt | 18 K B × P |
| 19 P × Kt | 19 B × Q R |
| 20 P × P dis + | 20 K moves, wins. |

<div style="text-align: center;">C.</div>

10 Q P two—To this Lewis gives in answer only these three feeble moves; Kt × K B P, P × K B P, and P × Q P; overlooking the following :—

<div style="text-align: center;">FIRST REPLY.</div>

| | |
|---|---|
| | 10 K B to Q Kt third |
| 11 K B P × P | 11 Q Kt × K P |
| 12 Q to K R fifth | 12 K R P one |
| 13 Kt × K B P | 13 R × Kt |
| 14 R × R | 14 Kt × R |

<div style="text-align: center;">The game is even.</div>

<div style="text-align: center;">SECOND REPLY.</div>

| | |
|---|---|
| | 10 K R P one (best) |
| 11 Q to Q Kt third | 11 P × Kt |
| 12 B × Kt | 12 K P × K B P |
| 13 K Kt P one | 13 Q Kt to K second |
| 14 K B to Q B fourth | 14 Q B to K R sixth |
| 15 K R to B second | 15 Kt to K Kt third |
| 16 Q to Q B second | 16 Q to K B third |

<div style="text-align: center;">Black the better game.</div>

<div style="text-align: center;">

## GAME VI.

*Moves 1 to 5 as before.*

</div>

| WHITE. | BLACK. |
|---|---|
| | 5 B to R fourth |
| 6 Castles | 6 K Kt to B third |

7 Q P two—If Black now take P with P, you get an irreparable attack by pushing on K P.

### FIRST DEFENCE.

7 Q P one

8 P × P—The strongest move is Q Q R 4, producing the position analyzed in Game XII. The present mode of play affords variety. 8 P × P

9 Q × Q + 9 Kt retakes Q

10 Kt × P, regaining the P, with the better position; observing that if Black × P with Kt, you place R at K.

### SECOND DEFENCE.

7 K Kt × P

8 R to K—If you take P with P, he Castles with the better game, but would do wrong then to take Q B P. St. Amant appears to differ with me in opinion here. See Palamede, 1846, p. 5. The move R K has been recognized as best by the first authorities.

In the first place,

|  |  |
|---|---|
|  | 8 Q P two |
| 9 R × Kt | 9 P × R (best) |
| 10 K Kt to its fifth | 10 Castles, or (C.) |
| 11 Q to R fifth | 11 K R P one (must) |
| 12 Kt × K B P | 12 R × Kt |
| 13 B × R + | 13 K to B (best) |
| 14 B to R third + | 14 Kt to K second |
| 15 B to Q Kt third | 15 Q to K |
| 16 Q × P at K 5 | 16 B to Q Kt third (if) |
| 17 Mates in three moves. | |

Variation C.

10 Q B K 3—A friend gives me this, as an improvement on castling.

|  |  |
|---|---|
| 11 Q P 1 | 11 Kt Q 5 |
| 12 Q Q R 4 + | 12 Q Kt P 2, or |
| 12 Q K R 5 | 12 K Kt P 1, or |
| 12 Kt × B | 12 Kt × Kt, or |
| 12 P × Kt | 12 Q B × P |

My friend admits you may get a Piece for a Pawn by several modes of play; but still considers Black's game fully equal; he having Rook and two good Pawns against two minor pieces. I have not considered this train of play sufficiently to feel warranted in passing my opinion upon its merits.

In the second place,

A Chess friend hands me here a new move :—

|  |  |
|---|---|
|  | 8 Kt × Q B P |
| 9 Kt × Kt | 9 B × Kt |
| 10 Q to Q Kt third | 10 B × K R |

| | |
|---|---|
| 11 K B × P + | 11 K to B |
| 12 Q B to K Kt fifth—If you + with B Q R 3, he covers | |
|     with K B. | 12 Q Kt × P |
| 13 Q to Q R third + | 13 K B covers (best) |
| 14 Q × B + | 14 Q B P two |
| 15 Q × P + (or A.) | 15 Q P one |
| 16 Q × Kt (or B.) | 16 P × Q |
| 17 B × Q | 17 K × B |

Black will win. This new plan of defence appears in Palamede
of 1846. See my letter therein, p. 3. It remains to be proved
whether this defence is sound, White moving Q K 3, at move 13,
instead of +.

B.

| | |
|---|---|
| 16 B × Q | 16 P × Q |
| 17 Kt × P, should lose. | |

A.

| | |
|---|---|
| 15 Q to Q second | 15 Kt × Kt + |
| 16 P × Kt | 16 Q to Q B second |
| 17 K B to Q B fourth—Black has a winning game. | |

### THIRD DEFENCE.

7 Castles

8 If you now move Q B Kt 5, he plays K R P 1, on which you
    retreat B K R 4, and he moves Q P 1, for if he answer
    K Kt P 2, you sacrifice Kt for the two Pawns.

| | |
|---|---|
| Q P × P | 8 K Kt × P |
| 9 Q to Q B second | 9 Q P two |

    Black has the better game.

## GAME VII.

*Moves* 1 *to* 5, *as in Game* V.

| WHITE. | BLACK. |
|---|---|
| 6 Castles | 6 Q P one—Safe ; he may also |
| |     retreat B Q Kt 3. |
| 7 Q P two | 7 P × P (best) |
| 8 P × P | 8 B to Q Kt third (best) |
| 9 If you now play Q Kt to B 3, he pins K Kt with B | |
|   Q B Q Kt second. | 9 K Kt to B third |
| 10 If you move Q P 1, he plays Q Kt to K 2. | |
|   K P one (if) | 10 P × P (best) |
| 11 Q B to R third—You may here advance Q P 1, but Black | |
|     will still have the better game. | |
| | 11 Q B to K third—The best |
|   move ; completely foiling the attack. | |
| 12 Play as you will, Black gets the better game. The sacrifice | |
|     of the second Pawn, as in the present example, was once | |
|     considered sound, but Black's eleventh move completely | |
|     foils its otherwise powerful effects. | |

## GAME VIII.

*Moves 1 to 5, as in last game.*

| WHITE. | BLACK. |
|---|---|
| 6 Castles | 6 Q P one |
| 7 Q P two | 7 P × P |
| 8 P × P | 8 B to Q Kt third |
| 9 Q B to Kt second | 9 Q B pins Kt (bad) ; should |
| play K Kt to B 3, as in last game. | |
| 10 K B pins Q Kt (or Var.) | 10 Q R P one |
| 11 If you move Q P 1, he plays K K B | |
| B to Q R fourth | 11 Q P one (must) |
| 12 P × P | 12 Q × P |
| 13 Q Kt to B third | 13 B × K Kt |
| 14 Kt × Q | 14 B × Q |
| 15 Kt × K B | 15 P × Kt |
| 16 Q R × B | 16 K B P one |
| 17 Q P advances | 17 Doubled P one |
| 18 P × Kt | 18 P × B |
| 19 P × P | 19 R to Kt |
| 20 K R + | 20 K to B second |
| 21 Q R + | 21 K to Kt third |
| 22 Q B to R third, wins easily. | |

### Variation.

| | |
|---|---|
| 10 Q to Q Kt third (inferior) | 10 Q Kt to R fourth |
| 11 B × K B P + | 11 K K B |
| 12 Q to Q fifth | 12 K Kt to B third |
| 13 Q to K Kt fifth | 13 B × K Kt |
| 14 K P advances | 14 K × B |
| 15 P × B | 15 K R to K |
| 16 P × Kt | 16 Q × P |

Black has the better game.

## GAME IX.

*Moves 1 to 5, as before.*

| WHITE. | BLACK. |
|---|---|
| 6 Castles | 6 B to Kt third (safe) |
| 7 Q P two | 7 P × P |
| 8 P × P | 8 Q P one (best) |
| 9 Q B to Kt second | 9 K Kt to B third |

10 Should you here bring Q Kt to Q 2, Black must not attack
K Kt with B, but rather castle.

K P one (if)          10 Black ought to take Pawn, pre-
pared to move Q B to K 3, as already shown in a similar
position, should you play B to R 3.  He might also risk the
playing K Kt to Kt 5.

Q P advances (bad)

H

11  P × Kt                          11  P × B
12  R + —Should he retreat to B, you push Q P.
                                    12  K to Q second
13  Q P one                         13  K R to K
14  P × Kt +                        14  K × P
15  Q + at Q R 4, forcing the game.

## GAME X.

### *Moves* 1 *to* 8, *as in Game IX.*

WHITE.                              BLACK.

9  Q B to Kt second—If you play K R P 1, to restrain his Q B
he answers K Kt B 3.        9  K B P one (weak)
10  K P one—If he move K B P another sq, you take Q P
with K P.  If instead he play Q Kt to R fourth, you may take
K Kt with K B, and then take Q P with K P.

In the first place,

                                    10  Q P × P
11  Q P one                         11  Kt to Q R fourth (A.) (B.)
12  K Kt × K P                      12  If he take K B with Kt you
                                        retake Kt with Kt.
                                    P × Kt
13  Q to K R fifth +                13  If Black play K to B, you +
    with B at R third, and on his interposing  Kt, win by ad-
    vancing Q P.
                                    K to Q second
14  K B +, and forces the game.

A.

                                    11  Q Kt to K second
12  K Kt × P                        12  K B P × Kt
13  Q to K R fifth +                13  Q Kt to K Kt third
14  K R to K, certain of success.

B.

                                    11  Q Kt to Q fifth
12  K Kt × K P                      12  K B P retakes
13  Q + at K R fifth, and has a won game.

In the second place,

                                    10  K B P × P
11  Q P × P                         11  If he × P with Kt, you change
    Knights, and win by checking with Q at K R fifth.
                                    P × P
12  Q to Q Kt third                 12  If Black play K Kt to K second,
    you + with K B, and then move K R to Q.
                                    K Kt to R third
13  Kt × K P                        13  If he take Kt with Kt, you take
                                        Kt with B, &c.

Q Kt to R fourth

14 B to K B seventh +    14 If he move K to B, you play
    Q to Q B third, and if Black then take B with Kt, you
    change Knights, and take K Kt P with Q chg.

                            K to K second

15 Q to Q B third    15 Kt × K B
16 Kt × Kt    16 K × Kt
17 Q × Kt P +    17 K to K third
18 K R +, and forces Checkmate in a few moves.

In the third place,

                            10 Q P one

11 K P × K B P    11 K Kt × P
12 K R +    12 Q Kt to K second (C.)—If at
    move 12, he play K to B, I prefer White's game.
13 Q B to R third    13 K Kt to Kt (D.)
14 K Kt to K fifth    14 K Kt P one (E.)
15 Q to K B third    15 K Kt to R third (F.)
16 Kt × Kt P    16 P × Kt
17 R × Kt, + and wins.

C.

                            12 K Kt to K fifth

13 Q Kt to B third    13 P × B
14 R × Kt +    14 Q Kt to K second
15 Q B to R third    15 Q B P two
16 P × Q B P    16 Q × Q +
17 R × Q, and wins a piece immediately.

D.

                            13 Q B P two

14 P × P    14 If he play K B to Q R fourth,
    you + with Q at Q R fourth, and then take Kt with R, &c.

                            P × B

15 Q Kt to B third    15 K B to Q R fourth
16 Q to Q R fourth +    16 Q B covers
17 R × Kt +    17 K × R
18 Q B P advances, + and wins.

E.

                            14 P × B

15 Q to K R fifth +    15 Kt P interposes
16 Kt × Kt P    16 P × Kt
17 Q × R, and will win—If on the last move, Black had played
K Kt to B third, you move Q to K fifth.

F.

FIRST DEFENCE.

                            15 Q B to K third

16 K B +    16 P interposes
17 Kt × Q B P, and wins.

<div style="text-align:center">SECOND DEFENCE.</div>

|                                      |                           |
|--------------------------------------|---------------------------|
|                                      | 15  Q B to K B fourth     |
| 16  K B +                            | 16  P interposes (or G.)  |
| 17  B × P +                          | 17  P × B                 |
| 18  Kt × Q B P                       | 18  Q moves off           |
| 19  Kt × Kt, and remains in a winning position. |                |

<div style="text-align:center">G.</div>

|                           |                    |
|---------------------------|--------------------|
|                           | 16  K to K B       |
| 17  K Kt P two            | 17  K B × P        |
| 18  P × B                 | 18  K to Kt second |
| 19  P × P, and wins.      |                    |

## GAME XI.

*Moves 1 to 5, as in last game.*

| WHITE. | BLACK. |
|--------|--------|
| 6  Castles | 6  Q P one |
| 7  Q P two | 7  P × P |
| 8  P × P | 8  Q to K second (bad) (A.) |
| 9  Q P advances | 9  Kt to K fourth |
| 10  Kt × Kt | 10  Q × Kt |
| 11  Q + | 11  B covers |
| 12  Q × K B | 12  Q × R |
| 13  Q Kt to B third | 13  Q Kt P one |
| 14  Q to Q R third, forces Black's Queen for Rook. | |

<div style="text-align:center">A.</div>

8  K Kt to B third

9  You may push K P one, and on his taking, you play
Q Q Kt 3 ; if

| K B Q Kt fifth (inferior) | 9  Q B to Q second |
|---------------------------|--------------------|
| 10  Q to Q R fourth | 10  B to Q Kt third |
| 11  Q B to Kt fifth | 11  Q R P one |
| 12  K B × Q Kt | 12  Q B × B |
| 13  Q to Q B second | 13  B × K P |
| 14  K R to K | 14  Q P 1 |

<div style="text-align:center">Black has better game.</div>

## GAME XII.

*Moves 1 to 5 as before.*

| WHITE. | BLACK. |
|--------|--------|
| 6  Castles | 6  Q P one |
| 7  Q P two | 7  K Kt to B third  (bad)—He |
| should change Pawns and move K B Q Kt 3. | |
| 8  Q to Q R fourth | 8  K Kt × K P (A.) (B.) |
| 9  K B to Q fifth | 9  K B × Q B P |
| 10  K B × Kt + | 10  P × B |
| 11  Q Kt × B | 11  Kt × Kt |
| 12  Q × P + winning a piece. | |

### A.

8 Q B to Q second

9 Q P one     9 If he move K B to Kt third,
you take Kt with P, and on his taking P with B, play K B
to Q Kt fifth.

Q Kt to Q fifth

10 Q × K B     10 Kt to Q B seventh

11 K B to Q third     11 Kt × R

12 Q B to Kt second, with the best of the game.

### B.

8 P × P

9 K P advances (E.)     9 If he push Q P, you may either
take K Kt, or play K B Q Kt fifth. If he take P with
Q P, you take K P with Kt.

K Kt to Kt fifth

10 Q B P × P     10 Q B to Q second (best)

11 Q to Q R third     11 If Black play Q to K second,
you attack Kt with R P, and on his retreating Kt to R
third, play Q B K Kt fifth ; he then moves Q K B, and you
advance Q P.

K B to Kt third

12 Q B to K Kt fifth     12 K B P one

13 P × Q P     13 P × P (best)

14 Rook +

#### FIRST DEFENCE.

14 Q Kt to K second

15 Q B to K B fourth     15 K B to Q B second

16 Q Kt to B third     16 K to B

17 R × Kt     17 Q × R

18 Q R K wins.

#### SECOND DEFENCE.

14 K to B

15 Q × P +     15 Q Kt interposes

16 Q B to Q second     16 Q B to K B fourth (C.)

17 Q B to Q Kt fourth     17 Q × Q

18 B × Q     18 Q R to K (D.)

19 Q Kt to B third     19 K B to Q—If he play B to Q R
fourth, you take Kt with R.

20 Q Kt to Q fifth     20 K Kt to R third

21 Q Kt × Kt     21 B × Kt

22 R × B     22 R × R

23 Q R to K     23 K Kt home

24 B × Kt, and will win.

### C.

16 K B to Q B second

17 Q to Q R third     17 Q R P two

18 K R P one, with the better game.

D.

|  |  |
|---|---|
|  | 18  K B to Q |
| 19  Q Kt to B third | 19  Q R to Q B |
| 20  Q Kt to Q fifth | 20  R × B |
| 21  Kt × Kt, and forces the game. |  |

E.

| | |
|---|---|
| 9  Kt × P | 9  K B to Q Kt third |
| 10  Kt × Kt | 10  P × Kt |
| 11  K B to Q fifth | 11  Kt × K B |
| 12  Q × P + | 12  Q B to Q second |
| 13  Q × Kt | 13  Castles—Even. |

NOTE.   The complicated character of this opening renders it advisable to sum up briefly on its dismission, as to certain points ; and I submit the following deductions to be proved in the foregoing analysis :—

*First.*   Second player moving K B Q B 4 on move 5, must shape his defence as in Game 3, and will acquire sufficient advantage to win the party.

*Second.*   Black playing K B Q R 4 on move 5, may take up a secure position of defence on White's castling next move, by playing Q P one, or K B Q Kt 3, resolving the game into a similar class of positions as if his fifth move had been K B Q B 4 ; or he may simply bring out K Kt B 3 on move 6, and has an equally sound defence.

*Third.*   Black's fifth move K B Q B 4, is more simple in its consequences for the defence than K B Q R 4 ; though the two may be fairly classed as perfectly equal.   The disadvantage of K B Q B 4 is, that when you advance Q P 2, you attack K B with Q P on the move ; but on the other hand K B at Q B 4 commands your K B P, and K B at Q R 4, is liable to certain dangerous attacks of your Q at Q R 4.

*Fourth.*   The Evans Gambit is in its nature a won game for second player ; but the defence being extremely complicated and difficult, the opening may be fairly risked on the part of White.

# CHAPTER V.

## THE QUEEN'S BISHOP'S PAWN'S OPENING.

As nothing more conduces to form a good style in Chess than the practice of various openings, it is important to play all such in their turn as do not entail absolute loss ; however irregular they may appear to be, compared with the more standard models. The *début* before us was considered by Philidor to be radically unsound ; but his judgment was here unfounded, and the Queen's Bishop's Pawn's Opening, though comparatively dull, may be adopted by the first player with perfect safety, as to coming off with an even game ; its legitimate result being strict equality.

## GAME I.

WHITE.　　　　　　　　　BLACK.

K P two　　　　　　　　1 K P two

2　Q B P one—This move names the opening.

　　　　　　　　　　　2　K Kt to B third—If he answer
　　with K B P 2, you take P, and his Gambit would be weak
　　on account of your defence being a move in advance.
　　Should he reply with the move, now, of K B Q B 4, you
　　play as best Q P 2.

3　Q P two—If you here play the weak move of Q Q B 2, his
best answer is Q P 2.　　　　3　If he take P with P, you ad-
　　　　vance K P, and get the better position.

　　　　　　　　　　　　　Kt × P

4　Q P × P　　　　　　　4　K B to Q B fourth (bad)—He
　　should here move Q P 2, on which you answer with
　　Q B K 3, and the game is even.

5　Q to K Kt fourth (best)

### In the first place,

　　　　　　　　　　　5　Kt × K B P

6　Q × K Kt P　　　　　6　K R to B
7　Q B attacks Q　　　　　7　If he interpose B, you change
　　Bishops, and win a piece by taking Kt with K.

　　　　　　　　　　　K B P interposes

8　P × P as the best move, and has a won game ; observing,
that if Black take R, you do not check, but play K B K second, &c.

### In the second place,

　　　　　　　　　　　5　B × K B P +

6　K to K second　　　　　6　Q to R fifth (A.)
7　Q × K Kt P　　　　　7　R to K B—If he had checked
　　with Kt at Kt sixth, you would take Kt with K R P.
8　Kt to K B third　　　　8　If he retreat Q to K second,
　　　　you move Q B to K R sixth.　Q to K R fourth.
9　Q B to R sixth　　　　　9　K B to Q B fourth
10　K Kt P two, observing, that if he check with Kt at Kt sixth,
you play K to Q, &c.

### A.

　　　　　　　　　　　6　K B × Kt—If he reply with
　　Q P 2, your Q × K Kt P ; and on his moving K R K B,
　　you play Q B K R 6.

7　R × B　　　　　　　7　Q P two
8　Q × K Kt P　　　　　8　R to B
9　Q B to R sixth　　　　　9　Q Kt to Q second
10　K Kt P one　　　　　10　Q to K second
11　K B to K R third　　　11　If he take P with Q, you win
　　Q—If he take P with Kt, you change Bishops and then
　　× R with Q.　　　　　　K Kt to Q B fourth

12　B × Kt +, and on Black's taking with Kt, plays R to K,
with the better game.

In the third place,

                              5 Q P two
6 Q × K Kt P              6 Rook to B
7 Q B to K third          7 If Black bring Q to K second,
    you answer with Q Kt to Q second ; and if instead he
    take B with B, you retake with K B P, and keep a good
    position.            Q P advances
8 Q B P × P               8 K B × P
9 Q Kt to Q second        9 If Black take B with B, you
    capture Kt with Kt.  If he take Q Kt P with B, you also
    take Kt with Kt, and if he then take Q R, you get an easy
    victory by checking with Kt at K B sixth.
                              Kt × Kt
10 Q R to Q              10 K B × Q Kt P—If his K B
    × Q B, your P × Q B, and if he then + with Q K R 5,
    your K × Kt.
11 B × Kt               11 Q to K second (B.)
12 K Kt to B third      12 Q B to K B fourth
13 Q to K Kt fifth, and White's game for choice.

## B.

                              11 If Black advance Q to Q
    fourth or fifth, you take R with Q chg, and on his re-
    taking with K, recover Queen.  If he bring out Q B, or
    Kt, you march Q B Q Kt fourth.
                              K B to Q fifth
12 Q B to Kt fourth     12 If he push Q B P two, you
    + with K B, and then bring out K Kt ; and if
                              K B × P +
13 K × B                13 Q × R
14 K B +                14 Q B P one
15 Q × R +              15 K moves
16 Q gives Checkmate.
    This game is one of Ponziani's admirable models.


## GAME II.

1 K P two                 1 K P two
2 Q B P one               2 Q P two—Philidor justly gives
    this as the best move ; but considers, erroneously, that it
    will place Black in the superior position.
3 K Kt to B third—Del Rio proves this to be better than
Philidor's move of taking Pawn.

In the first place,

                              3 Q B pins Kt (inferior)
4 Q + —In the " Traité des Amateurs," you are advised to
move Q to K 2, which is inferior.
                              4 Q covers (best)—If he cover

with Q B P, as advised by Jaenisch, you do not take P
with Q as he assumes, but rather Kt × P.

| | |
|---|---|
| 5 Q to Kt 3 (winning a P) | 5 B × Kt (if) |
| 6 Q × Q Kt P | 6 B × Kt P |
| 7 B × B | 7 Q to her B third |
| 8 Q to B eighth + | 8 K moves |
| 9 P × P | 9 Q to her third (if) |
| 10 Queen attacks and gains Castle. | |

### In the second place,

| | |
|---|---|
| | 3 Q P × P |
| 4 Q + (A.) (inferior) | 4 Q B P covers |
| 5 Q × doubled P | 5 K B to Q third |

If you now move Q P 1, he pushes K B P 2, or moves K Kt
to B 3. If you take P with Kt, you lose Kt, as he pins it with
Q, and then moves K B P 1.

| | |
|---|---|
| 6 Q P two (if) | 6 K B P two |
| 7 Q must retreat, and he pushes K P, with best position. | |

### A.

| | |
|---|---|
| 4 Kt × P (best) | 4 K B to Q third (best) |
| 5 Kt to Q B fourth | 5 K Kt to B third—Here Der Lasa prefers Q B K 3. |
| 6 Q P two | 6 Castles |
| | Equal game. |

### In the third place,

3 K Kt to B third — Jaenisch
considers this best; but in my opinion K Kt B 3 and
Q P × P are equally good.

| | |
|---|---|
| 4 Q P two | 4 Kt × P (best) |
| 5 Kt × P | 5 K B to Q third |
| 6 K Kt to Q third | 6 Q B P two |
| 7 P × P | 7 Kt × P |
| 8 Q B to K third | 8 Kt × Kt |
| 9 B × Kt | 9 Q Kt to B third |
| 10 Castles | 10 Castles |

Here Jaenisch justly dismisses the game as strictly even.

# CHAPTER VI.

## THE KING'S BISHOP'S OPENING.

THIS is a safe method of beginning the game for White, and lead-
ing to many difficult combinations. Jaenisch considers the move
K B Q. B 4 to be weaker than K Kt B 3. In my opinion it is
indifferent which you play, as to strength. The K B is at once
placed, on the second move, so as to command the weakest point
in the adverse game; viz. the K B P. Many important varia-

tions spring from this move, forming, in fact, distinct openings ; as the Lopez Gambit, The Bishop's Counter Gambit, &c.

## GAME I.

| WHITE. | BLACK. |
|---|---|
| 1  K P two | 1  K P two |
| 2  K B to Q B fourth | 2  K B P two—This constitutes |

the Bishop's Counter-Gambit, and is a favourite move with Allgaier and other German writers.　It is a fair risk, turning the attack boldly on White, but is not so intrinsically sound as K B Q B 4, though it cannot be proved to lose the game for Black.　The Counter-Gambit may be styled a hazardous mode of play.

**3  B × Kt (bad)**—You have other moves, which I shall treat of in separate games, wishing much to see the Counter-Gambit more played.　　　　　　　　**3  R × B**

**4  P × P**—If your Q + K R 5, and then × R P, he moves R K Kt 2, and on your then playing Q K R 8, he gets the better game by moving Q K Kt 4.　You may at move four, play Q P 2.
　　　　　　　　　　　　　　　**4  Q P 2 (best)**

**5  Q + —**If you now move K Kt P 2, you get a bad game ; Black playing K R P 2, and on your answering with K R P 1, changing Pawns and moving K Kt P 1.
　　　　　　　　　　　　　　　**5  P covers**

| 6  P × P | 6  R × P—Then if Q × K P +, |
| | 　　he moves K R K 3. |

### In the first place,

| 7  Q × K R P | 7  Q to K B third (best) |

**8** If you move K Kt B 3, he pushes K P.　If you play Q P 1, he moves K B Q B 4.　If you play Q Kt B 3, he answers R K Kt 2 ; and on your Q + K R 5, plays K to Q, with better game in each case.

| 　　Q × Q B P (fatal) | 8  Q Kt to B third |
| 9  Q K R 7 (lest Black move K R Kt 2) | |
| | 9  He may now win by Q Kt Q 5, |
| 　　or R K Kt 2 ; and may also play | |
| | 　　　　R × P |
| 10  Q to K R fifth + | 10  K to Q |
| 11  Q to K second—If you move Q K B 3, he plays R × Kt + | |
| | 11  Q Kt to Q fifth |
| 12  Q to K B | 12  Kt × P + wins. |

### In the second place,

| 7  K Kt to B third | 7  Q B to Kt fifth (or A.) |
| 8  Q × R P | 8  Q to K B third—This is All- |

gaier's invention, but is an unsound move (see B.)

**9** If Q × Q B P, he moves Q Kt to B 3, or if you play K Kt R 4, he moves K R R 3, winning in both cases.

| 　　Q Kt B 3 (best) | 9  K R to K Kt second |

| | |
|---|---|
| 10 Kt × P | 10 Q Q third |
| 11 Q K 4, with the better game. | |

### Variation B.

| | 8 R to Kt second |
|---|---|
| | 8 R to Kt second |
| 9 Q to K R fourth | 9 Q to her third |
| 10 Q P one | 10 B × Kt |
| 11 P × B | 11 K R to K B second |
| 12 K R to Kt | 12 Q Kt to B third |
| 13 Q B P one | 13 R × P |
| 14 Q Kt to Q second | 14 R K B 2—Here Jaenisch gives |

R × Q P ; but Der Lasa prefers retreating R.

| | |
|---|---|
| 15 Kt to Q Kt third | 15 Q Kt to K second |
| 16 Q B to Kt fifth | 16 Castles |
| 17 Castles, with better game. | |

### A.

| | 7 Q Kt to B 3 (best) |
|---|---|
| 8 Q × K R P | 8 Q to K B third |
| 9 Q P one | 9 Here he may move K B Q B 4, |

and if you answer with Q B K 3, he changes Bishops, and his R × P, the game being equal.   Or,

| | Q B to K B fourth |
|---|---|
| 10 Q to K R fourth | 10 Q to K Kt second |
| 11 K Kt P one | 11 K B to K second |
| 12 Q to Q R fourth | 12 Castles |

Black has the better game.

### In the third place,

| | |
|---|---|
| 7 Q P one | 7 Q B to Kt fifth |
| 8 Q × R P | 8 Q to K B third |
| 9 Q × Q B P | 9 Q Kt to B third |
| 10 Q × Q Kt P | 10 Q R to Kt |
| 11 If you move Q Q R 6, he plays Q B home ; and on your | |

retreating Q Q R 4, moves Q R Q Kt 5.

| | |
|---|---|
| 12 Q to K R seventh | 12 Kt to Q fifth |
| 13 K B P one | 13 Kt × Q B P + wins. |

### In the fourth place,

7 K R P one—If you move K Kt P one, he plays Q B Kt 5, and proceeds with attack on the plan of last Variation.

7 Q Kt to B third—Von Der Lasa presents this as better than Q K B 3.

| | |
|---|---|
| 8 K Kt to B third | 8 Q to K B third |
| 9 K Kt to R fourth | 9 K B to Q B fourth |

#### FIRST DEFENCE.

| | |
|---|---|
| 10 Kt × R | 10 P × Kt |
| 11 Q to K B third | 11 Q B to K B fourth |
| 12 Q B P one | 12 K P one |

| | |
|---|---|
| 13 Q to K second | 13 Kt to K fourth |
| 14 Castles | 14 Kt to Q sixth, wins. |

### SECOND DEFENCE.

| | |
|---|---|
| 10 Castles | 10 Kt to Q fifth |
| 11 Kt × R | 11 P × Kt |
| 12 Q home | 12 Q B × P |
| 13 P × B | 13 Kt B sixth + |
| 14 K to Kt second | 14 K P one |
| 15 Q P one | 15 Castles |
| 16 Q Kt to Q second | 16 Q to Kt fourth + |
| 17 K to R | 17 Q to K R fifth |
| 18 Kt × Kt | 18 P × Kt |
| 19 K to R second | 19 B + wins. |

## GAME II.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B to Q B fourth | 2 K B P two |
| 3 P × P (weak) | 3 K Kt to B third |

4 K Kt P two—In this game you attempt to maintain Gambit P, but cannot do so. For variety you may here offer the Cunningham Gambit by moving K B K 2. If you now play Q P 2, he takes P, and on your retaking with Q, pushes Q P 2.

| | 4 Q P two—He would also get a |
|---|---|
| | fine game by K R P 2. |
| 5 K B to K second (best) | 5 K B to Q B fourth |

6 Q P one—If you here push K Kt P, he castles, or still better, × P with Q B, forming an irresistible attack "alla" Muzio Gambit.

| | 6 K R P two |
|---|---|
| 7 K Kt P advances | 7 Here Black may castle, and |
| risk the consequences of a Muzio Gambit, under highly | |
| favourable circumstances, or he may play | |
| | Kt to Kt fifth |
| 8 B × Kt | 8 P × B |
| 9 Q × P | 9 Castles |

### FIRST MODE OF PLAY.

| | |
|---|---|
| 10 K Kt P one | 10 Q B × P |
| 11 Q to K R fifth | 11 K B × P + and on your |
| K retreating, he plays Q K R 5, with a winning game. | |

### SECOND MODE OF PLAY.

| | |
|---|---|
| 10 Q B to K third | 10 Here Jaenisch prefers answer- |
| | ing with Q P 1—To me it seems better to follow Allgaier |
| and play | Q B × P |
| 11 Q to K Kt third | 11 Q P one |

12 You will lose—If you move Q B Q 2, he pushes K P ; and if instead you play Q × K P    12 K B Kt 5 + &c.

## GAME III.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B to Q B fourth | 2 K B P two |

3 As your best course, you now decline taking Kt, or accepting Gambit. You may risk playing K Kt B 3, or Q B P 1. If you move Q P 2, his best reply is K P × P, and if you retake with Q, he moves Q Kt B 3.

| | |
|---|---|
| Q P one (best) | 3 K Kt to B third |

### In the first place,

| | |
|---|---|
| 4 K B P two (best) | 4 Q P one |
| 5 K Kt to B third | 5 K B P × P—If K P × K B P, you castle. |
| 6 P × P | 6 Q B to Kt fifth |
| 7 P × P | 7 B × Kt |
| 8 Q × B | 8 P × P |
| 9 Q to Q Kt third, with the better game. | |

### In the second place,

| | |
|---|---|
| 4 K Kt to B third | 4 Q B P one (best) |
| 5 Castles | 5 Q to Q B second |
| 6 K Kt to Kt fifth | 6 K B to Q B fourth |
| 7 K to R | 7 K R P one |
| 8 Kt to K B seventh | 8 K R to K B |
| 9 K B P two | 9 Q P one, wins. |

## GAME IV.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B to Q B fourth | 2 Q B P one (weak) |
| 3 Q P two (inferior) | 3 P × P (A. or B.) |
| 4 Q × P | 4 Q P one |
| 5 K B P two | 5 Q B to K third |
| 6 B × B | 6 P × B |
| 7 Q B P two | 7 Q P one (C.) |
| 8 Q B P × P | 8 K P retakes P |
| 9 K P advances | 9 Q B P attacks Q |
| 10 Q to K B second (best)—Even game. | |

### A.

| | |
|---|---|
| | 3 Q P two |
| 4 K P × P | 4 Q B P × P |
| 5 B + (best) | 5 B covers |
| 6 B × B + | 6 Kt retakes |
| 7 P × P | 7 Kt × P |
| 8 Q to K second | 8 Q to K second (must) |
| 9 Q Kt to B third | 9 Castles |
| 10 Q B to K B fourth | 10 Kt to Q B third |
| 11 Castles—You have the better game. | |

C.

|  | 7  Q B P one (weak) |
| 8  Q to her third | 8  K Kt to B third |
| 9  Q Kt to B third | 9  Q Kt to B third |
| 10  Q R P one (best) | 10  K B to K second |
| 11  K Kt to B third | 11  Castles |

White has the greater command of the board.

B.

|  | 3  K Kt B third (best) |
| 4  P × P | 4  Q to Q R fourth + |
| 5  Q B P one (best) | 5  Q × K P |
| 6  K B to Q third | 6  Q P two—If he play Kt × P, you reply Q K 2. |
| 7  K B P two | 7  Q to Q B second |
| 8  K P one—You have the better game. | |

## GAME V.

| WHITE. | BLACK. |
| 1  K P two | 1  K P two |
| 2  K B to Q B fourth | 2  Q B P one |

3  Q to K second (best)—If Black move K B to Q B 4, you take K B P with B. Should he play Q to K Kt 4, you attack Q with Kt, at B 3 ; and if he take Kt P, get a fine attack, by taking K B P with B +, and then playing R to Kt.

| | 3  K Kt to B third |

4  K B P two (best)—Should he reply with K B to Q B 4, you take P with P ; and on his capturing Kt with K B, take B with R ; having a fine position. If, again, he take P with P, you push K P on Kt ; and on his playing Kt to Q 4, bring out Kt to K B 3.

| | 4  Q P one |
| 5  P × P | 5  P × P |

6  K Kt to B third—Should Black now pin Kt with B, you take K B P with B +

| | 6  K B to Q third |
| 7  Q P two | 7  P × P—If he play Q B Kt 5, you Castle. |
| 8  K P advances | 8  Castles |

9  Castles (best)—If P × B, he plays R K, and then Q B Kt 5.

| | 9  K B to Q B fourth (best) |
| 10  Q to her third | 10  K Kt to Q fourth (best) |
| 11  K Kt to Kt fifth | 11  K Kt P one |
| 12  K Kt to K fourth | 12  K B to K second |
| 13  B × Kt | 13  P × B |
| 14  Kt + | 14  B × Kt |

15  P × B, with an attacking game.

## GAME VI.

| WHITE. | BLACK. |
|---|---|

1 K P two                    1 K P two
2 K B to Q B fourth          2 K Kt to B third—This move
  is safe, and is considered to be the best by Jaenisch,
  as well as Von Der Lasa.  For me, I think little of it,
  comparatively speaking, and prefer K B Q B 4.
3 Q P one—Good.  If you move K B P 2, you plunge into
  what Greco justly calls a dangerous Gambit.  He takes
  K P with Kt in reply, and on your moving Q K B 3 plays
  Q P 2.  I see no objection to your playing on Move 3,
  Q Kt B 3, thus accepting the Giuoco Piano with an
  important move in advance.  The moves Q P 2 and
  K Kt B 3, are considered in separate games.
                             3 K B to Q B fourth
4 K Kt to B third            4 Q P one
5 Q B P one                  5 Castles
6 Q R P two                  6 Q R P two
7 Castles—The opening is even.

## GAME VII.

| WHITE. | BLACK. |
|---|---|

1 K P two                    1 K P two
2 K B to Q B fourth          2 K Kt B third
3 K Kt to B third (inferior)—If he answer with Q Kt B 3,
  you move K Kt Kt 5, and form the Two Knights' Opening.
                             3 Kt × P (best)
4 Q to K second              4 Q P two
5 If you now × K P with Kt, he does not play Q K 2 as given
  by Lewis ; but moves K B Q B 4, and gets the better
  game.
  Q P one                    5 P × B
6 Q × Kt (best)              6 K B to Q third
7 Q × Q B P                  7 Castles
          Black's position for choice.

## GAME VIII.

| WHITE. | BLACK. |
|---|---|

1 K P two                    1 K P two
2 K B to Q B fourth          2 K Kt to B third
3. Q P two (inferior)        3 P × P (best)—If he × K P
  with Kt, you × P with P, with the better position.
4 K P one                    4 Q P two (best)

          In the first place,

5 B Q Kt 5 + —If you × Kt with P, he × B with the better
  position.          5 Q B P one.  Here Von Der
          Lasa covers with Q B, which I think inferior.

| | |
|---|---|
| 6 P × Kt | 6 Q to Q R fourth + |
| 7 Q B P one | 7 Q × B |
| 8 Q × P | 8 K Kt P one |

He has much the better game ; your advanced Pawn being inevitably lost in a few moves.

### In the second place,

| | |
|---|---|
| 5 B Q Kt third (best) | 5 K Kt to K fifth |

6 If you play K Kt B 3, he replies K B +, and I prefer his game. If your Q × P, he answers K B Q B 4.

| | |
|---|---|
| K Kt to K second (best) | 6 Q B P two |

7 K B P one—If you move Q B P 1, he takes P with P.

| | |
|---|---|
| | 7 Kt to Kt fourth |
| 8 Kt to K B fourth | 8 Q B P one |
| 9 B to R fourth + | 9 Q Kt to B third |
| 10 B × Kt + | 10 P × B |
| 11 Q × P | 11 Kt to K third |
| 12 Kt × Kt | 12 P × Kt |
| 13 Castles | 13 P to Q B fourth |
| 14 Q to K B second | 14 Q P one |
| 15 K B P one | 15 Q to Q fourth |

Black has the better game. This variation is given by Jaenisch as the invention chiefly of Petroff.

## GAME IX.

### M'DONNELL'S DOUBLE GAMBIT.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B Q B fourth | 2 K B Q B fourth (best) |
| 3 Q Kt P two | 3 B × Q Kt P (right) |

4 K B P two—The double Gambit invented by M'Donnell is now formed. It is an extremely brilliant, but a dangerous and unsound attack.

#### FIRST DEFENCE.

| | |
|---|---|
| | 4 P × P (inferior) |

5 K Kt B 3 (best)—If Q B Kt 2, he plays K Kt B 3, and if you then advance K P, he moves K Kt K 5. If you play Q B P 1, Black moves Q K R 5 +

| | |
|---|---|
| | 5 Q to K second |
| 6 Q to K second | 6 K Kt to B third |
| 7 K P advances | 7 K Kt to R fourth |
| 8 Q B P one | 8 K B to Q R fourth |

9 Q P two—If Q B R 3, he advances Q B P 2.

| | |
|---|---|
| | 9 B to Q Kt third |
| 10 Q B to R third | 10 Q B P two |
| 11 Q P one (best) | 11 Q P one |
| 12 P × P | 12 Q × Q + |

13 K × Q—If B × Q, he moves K Kt B 3.

|  |  |
|---|---|
|  | 13 Castles |
| 14 Q Kt to Q second | 14 Q B to Kt fifth |
| 15 K to B second | 15 Q Kt to Q second |
| 16 K R to K | 16 K R to K |

17 K R to K **7**, with better game.

### SECOND DEFENCE.

4 Q P 2 (best) — We are indebted for this defence to De la Bourdonnais, the greatest chess-player of the present century. The games actually played between De la Bourdonnais and M'Donnell, the finest player England has ever yet produced, present the most skilful and interesting series of games on record.

5 K P × P—If B × P, he plays Q B P 1.

       5 K P advances (best)

### FIRST MODE OF PLAY.

| 6 K Kt to K second | 6 Q to K R fifth + (A.) |
|---|---|
| 7 K Kt to Kt 3—If you cover with K Kt P, he plays Q K R 6. | 7 K Kt B third |
| 8 Q B P one | 8 K B Q B fourth |
| 9 Q P two sq | 9 P × P *en passant* |
| 10 Q × P | 10 K Kt Kt fifth |

     Black for choice.

### A.

|  |  |
|---|---|
|  | 6 K Kt B 3 |
| 7 Castles | 7 Castles |
| 8 Q Kt to B third | 8 Q B P one |

    Black has the better game.

### SECOND MODE OF PLAY.

| 6 Q B P one (best)—If you play Q B Kt 2, he replies K Kt B 3. | 6 B Q B 4—If he move Q K B 3, you answer Q Q R 4 + |
|---|---|
| 7 Q P two | 7 P × P *en pass.* |
| 8 Q × P | 8 K Kt to B third |
| 9 Q B to R third | 9 Q to her third—If Q K 2 +, you move Q K 2. |
| 10 B × B | 10 Q × B—Black for choice, because you cannot well Castle. |

## GAME X.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B Q B fourth | 2 Same |

3 The classical move here is Q B P one, but you have several other safe modes of play. If you move K Kt B 3, Black may either reply Q Kt B 3, creating the Giuoco Piano, or as a still

                  I

stronger move, play Q P 1, his K B being in the field. If you move Q K 2, you set up the Lopez Gambit; to place her on K B 3 now, manifestly takes up a sq on which your K Kt should presently play. If you move Q K Kt 4, he replies Q K B 3; and on your retreating Q K Kt 3, he moves Q P 1, and the game is even. The move Q K R 5 is not advisable, because it loses time; but being sometimes played, deserves notice.

      Q K R fifth           3 Q K second—He might with
         equal safety play Q K B 3, but I prefer this move, as it
         reserves that sq open for Kt.
   4 K Kt to B third       4 Q P one—He may also move
         K Kt B 3, and on your taking K P with Q, his B ×
         K B P, the result being an even game.
   5 Kt to Kt fifth

<div align="center">FIRST DEFENCE.</div>

                     5 K Kt P one (good)

   6 B × K B P + —Jaenisch recommends you to retreat Queen, but I prefer this move.      6 Q × B
   7 Kt × Q             7 P × Q
   8 Kt × R             8 K Kt to B third
   9 Q P one           9 B to K third
  10 K R to K B       10 Q Kt to Q second
  11 K B P two        11 P × P
  12 Q B × P        12 K to K second
  13 Q B P one       13 R × Kt

<div align="center">Black has the better game.</div>

<div align="center">SECOND DEFENCE.</div>

                     5 K Kt B 3 (good)—He may
                     also play safely K Kt R 3.

   6 Q × P + (best)—If K B × K B P +, he moves K to Q, and on your then moving Q K R 4, he plays R K B, to which if you reply by K B B 4, or K B Q Kt 3, he does not take P with Kt, as presumed by many writers, from their overlooking the counter-move then for you of Q P 2; but he plays Kt Kt 5, and if you then Castle, he takes K B P with Kt.

                 6 Q × Q
   7 B × Q + (best)       7 K to K second
   8 K B Q B fourth—Jaenisch prefers K B Q Kt 3.
                 8 K R P one
   9 K Kt to B third     9 Kt × P
  10 Castles—If he reply with K Kt P 2, or Kt × K B P, you move Q P 2. If he play, instead, R K B, you move Q P 1.
                 10 K Q
  11 Q P 1—The game is equal.

<div align="center">

## GAME XI.

</div>

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |

2 K B to Q B fourth       2 K B to Q B fourth

3 Q B P one—Should Black now answer with Q B P 1, or Q Kt to B 3, you push Q P 2; and on his taking P with K P, take K B P + with B.     3 K Kt to B third (safe)

4 Q P two              4 K P × P—Kieseritskij tells me he plays here with great success Q P 2. The move is ingenious, and demands attention.

5 K P advances (best)

<div align="center">FIRST DEFENCE.</div>

<div align="center">5 Q P two (best)</div>

In the first place,

6 B + (good)         6 Q B Q second (best)—If he move Q B P 1, your K P × Kt.

7 B × B +            7 K Kt × B

8 P × P              8 B +

9 Q Kt to B third      9 Castles

<div align="center">The game is even.</div>

<div align="center">In the second place,</div>

6 P × Kt (good)       6 P × B

7 Q K R 5—If you take K Kt P with P, he moves R to Kt. If you then play Q K R 5, he checks with Q K 2, and his R × P. If, instead, you then play Q Q R 4 +, he gets by far the better game, covering Q Kt B 3; and on your Q subsequently taking P, his Q K 2 +, and his R × P.

                     7 Q to Q third (or A.)

8 P × K Kt P        8 R to Kt

9 Q × K R P        9 Q to K fourth +

10 K Kt to K second (best) 10 Q × P

11 Q × Q            11 R × Q

12 P × P             12 B +

13 K K B, with the better game.

<div align="center">A.</div>

                     7 Castles (best)

8 Q × B            8 R +

9 K Kt K 2 (best)—If you move K K B, his Q P × P, and he will win.          9 Q P one

10 Q B to K third     10 P × Kt

11 Q Kt to Q second   11 Q Kt to R third

12 Q × P             12 Q × P

13 Q × K P—Even game.

<div align="center">In the third place,</div>

6 K B to Kt third (safe)    6 Kt to K fifth

7 P × P             7 Q K R 5—He may equalize the game by chg with B Q Kt 5.

<div align="center">I 2</div>

8 Q B K 3 (best)—If you play K Kt P 1, he takes it with Kt, and on your retaking with K B P, checks with Q K 5.

|               | 8 B Q Kt fifth + |
| 9 K K B       | 9 Q B P one      |
| 10 K Kt P one | 10 Q B +         |
| 11 Kt × B     | 11 Q × Kt +      |
| 12 K to Kt    | 12 K R P one     |

The game is even.

### SECOND DEFENCE.

5 Kt to K fifth

6 Q to K second—Stronger than taking K B P. If he reply Q P 2, you × P, *en passant*, and on his then castling your Q P × B P.                6 Kt to Kt fourth (must)

7 K B P two                7 Kt to K third

8 K B P one—Should his Kt return to Kt 4, you play Q to K R 5, and then push K R P.

8 Kt to K B

9 K Kt to B third          9 P × P

10 The simple move is Q Kt × P, as preferred by Jaenisch and Von Der Lasa, which gives you the better game. You may risk Allgaier's attack as follows :

| Q B attacks Q      | 10 B covers (B.) |
| 11 K B P advances  | 11 Kt P × P      |

12 K P × P, and White wins.

### B.

|                | 10 P × P (best)  |
| 11 Q × P       | 11 B to K second |
| 12 K B P one   | 12 P × P         |
| 13 P retakes   | 13 B to B fourth—Both Jae- |

nisch and Von Der Lasa here advise Black's playing K B Q 3, which they consider gives him the better game ; afterwards moving Q B P 1. I differ from them respect-fully on this point, and should prefer your position.

| 14 B × P +     | 14 K × B         |
| 15 Kt +        | 15 K to his third |

16 Q to K second, winning forcedly.

### THIRD DEFENCE.

5 Q to K second

| 6 P × P        | 6 B +            |
| 7 K to B (best) | 7 K Kt to K fifth |

8 Q to K Kt fourth—Should Black answer with Kt to K B 3, you of course do not take it, but gain a piece by capturing K Kt P. If, again he play Kt to Q 3, you win by withdrawing B to K 2. Perhaps his best move is Q B P 1, and on your then taking Kt with Q, he pushes Q P 2 ; which P you take with B, and remain with two Pawns.                8 K B P two

Should you take P with Q, he moves Kt to Q 3.

9 Q to R fifth +            9 K Kt P covers — Should he
    move K to Q, you play K B P 1, and on his retreating
    Kt K B 3, play Q to R 4, winning a piece.
10 Q to K R sixth           10 Q B P one—Should he retreat
    Kt K B 3, you win by playing Q B Kt 5. If he move
    Q K B, you change Queens and play K B P 1. (See C.)
11 K B P one                11 Q P two
12 K B to K second          12 K R to K B
13 K Kt to R third, taking Kt anon, &c.

C.

               10 Kt to Q third
11 Q B to Kt fifth          11 K Kt to K B second
12 B × Q                    12 Kt × Q
13 B × B, and wins.

## GAME XII.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B to Q B fourth | 2 The same (best) |
| 3 Q B P one | 3 Q P one (inferior) |
| 4 Q P two | 4 P × P (best) |
| 5 P retakes P | 5 B + |
| 6 Q Kt to B third | 6 B × Kt + |

7 P retakes B—Should he play Q B to K 3, you change, and
+ with Q at K R 5. Should he play K Kt to B 3, you pin it
with Q B. In every case your pieces have the greater command
of the board, through the self-cramping nature of his third move.

## GAME XIII.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B to Q B fourth | 2 Same |
| 3 Q B P one | 3 Q P two — Not critically |

    sound ; but to be played in its turn, as it leads to many
    positions highly embarrassing for first player.
4 B × P—If P × P, his K B × K B P +  You may safely
reply with Q P 2 yourself.   4 K Kt to B third
5 Q Q Kt 3                  5 Castles
6 K Kt to B third (best)—Now if he moves Kt Kt 5, you
push Q P 2.

In the first place,

               6 Kt × B (best)
7 Q × Kt                    7 Q × Q
8 P × Q                     8 K P 1—Even.

In the second place,

               6 Q B P one (bad)
7 B × P +                   7 R × B (A.)
8 Kt × K P                  8 Q K 2—If he take B P, you
                          play K to B.

| 9 Q × R + | 9 Q × Q |
|---|---|
| 10 Kt × Q | 10 K × Kt |

11 Q P 2, with winning game.

A.

|  | 7 K to R |
|---|---|
| 8 Q P 2 | 8 P × P |
| 9 K P one | 9 Q to K second |
| 10 Castles | 10 R × B—If he move Kt Kt 5, you push K P. |
| 11 P × Kt | 11 Q × P |

12 P × P, with fine game.

## GAME XIV.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B to Q B fourth | 2 Same |
| 3 Q B P one | 3 Q P two |
| 4 K B × P | 4 K Kt to B third |
| 5 Q to Q Kt third | 5 Castles |
| 6 B × Q Kt P (bad) | 6 Q B × B |
| 7 Q × B | 7 Q to Q sixth |
| 8 Q × R |  |

In the first place,

|  | 8 Q Q R 3 (best) |
|---|---|
| 9 Q P two | 9 Q Kt to Q second |
| 10 Q × R + | 10 B × Q |
| 11 K B P one | 11 P × P |
| 12 P × P | 12 Q to Q sixth |

13 K Kt K second—You ought to lose.

In the second place,

8 Q B P one (bad)

9 Q to Q Kt seventh—If you move K B P 1, he answers with Q Q R 3.

| | 9 Q × K P + |
|---|---|
| 10 K Kt to K second (best) | 10 Q × P |
| 11 K R K B | 11 K Kt Kt fifth |
| 12 Q P two (best) | 12 P × P |
| 13 P × P | 13 Kt × R P |

14 Q Kt Q 2, and will win. Lewis errs here; making White play P × B, a palpably bad move.

## GAME XV.

*Moves 1 to 5 as in last game.*

| WHITE. | BLACK. |
|---|---|
|  | 5 K Kt × B |

6 Q × Kt (best)—If P × Kt, he plays Q K Kt 4.

|  | 6 Q × Q |
|---|---|
| 7 P × Q | 7 Q B to K B fourth |

| | |
|---|---|
| 8 K Kt to B third | 8 K B P one |
| 9 Q P two (best) | 9 P × P |
| 10 P × P | 10 K B Kt 3 (best) |
| 11 Q B to K third | 11 Q B to K fifth |
| 12 Q Kt to B third | 12 B × Kt |
| 13 P × B | 13 Castles |

14 Here I prefer your game ; having a Pawn, though your Pawns are broken.  Von Der Lasa ends thus :—

Castles Q R—Rather move up King.

| | |
|---|---|
| | 14 K B P one |
| 15 K B P one | 15 Q Kt to Q second |
| 16 K R to K Kt | 16 Kt K B 3 — Von Der Lasa prefers Black's game. |

## GAME XVI.

*Moves 1 to 4 as in last game.*

| WHITE. | BLACK. |
|---|---|
| 5 Q to K B third | |

### FIRST REPLY.

5 Castles

6 Q P 2—Jaenisch says you get the best of the game here, by retreating B Q B 4 ; then if Black answer with Q B Kt 5, you move Q Q 3, and if he play then Q Kt B 3, or Q K 2, you advance K B P 1.

| | |
|---|---|
| | 6 P × P |
| 7 Q B to Kt fifth | 7 P × P—If he play any other move you have a good position. |

8 B × K Kt—You may also take P with Q Kt.

| | |
|---|---|
| | 8 P to Q B seventh |
| 9 Q Kt to B third | 9 Q × B |
| 10 Q × Q | 10 P × Q |
| 11 K Kt to B third | 11 Q B P one |
| 12 K B to Q Kt third | 12 P to K B fourth |
| 13 K P one | 13 Q B to K third |

It is anybody's game.

### SECOND REPLY.

| | |
|---|---|
| | 5 Kt × B |
| 6 P × Kt | 6 K B P 2 (best : see A.) |
| 7 K Kt to K second | 7 K P one |
| 8 Q to K Kt third | 8 Castles |
| 9 Q P 2 | 9 K P × P, *en pass.* |
| 10 Q × P | 10 Q B P one |
| 11 Q B P one | 11 Q Kt P two |
| 12 Q B P × P | 12 P × Q Kt P (best) |
| 13 Castles | 13 Q B to R third |
| 14 K R to Q | 14 Q to Q Kt third |
| 15 Q to K B third | 15 Q Kt to Q second |
| 16 Q B to K B fourth, with better game. | |

### A.

                                6 Castles
7 K Kt to K second (best)—Clearly stronger than Q P 1.
                                7 K B P two
8 Q P two                       8 P × P—If he advance K P,
     you retreat Q to K 3, or K Kt 3, with the better game.
9 Kt × P                        9 B × Kt
10 P × B                       10 K R +
11 Q B to K third              11 K Kt P two
12 Castles                     12 K Kt P one
13 Q to K Kt third             13 Q × P
14 Q × Q B P, with the better game.

## GAME XVII.

*Moves 1 to 4 as in last game.*

| WHITE. | BLACK. |
|---|---|
| 5 Q P two (good) | 5 P × P |

In the first place,

| 6 P × P | 6 B + |
|---|---|
| 7 Q B to Q second | 7 B × B + |
| 8 Q Kt × B | 8 Kt × B |
| 9 P × Kt | 9 Q × P |

White for choice ; the isolated Pawn being no disadvantage.

In the second place,

| 6 Q B to Kt fifth (best) | 6 Q B P one |
|---|---|
| 7 B to Q B fourth | 7 Q to Q third |
| 8 B × Kt | 8 Q × B |
| 9 K Kt to B third | 9 P × P |
| 10 Q Kt × P | 10 K B to Q Kt fifth |
| 11 Q to Q Kt third | 11 B × Kt + |

12 P × B—Here Mr. Lewis says, second player has " at least
as good a game" as you ; insinuating that he has a better. On
the contrary, you have by far the stronger position.

## GAME XVIII.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B to Q B fourth | 2 The same |
| 3 Q B P one | 3 Q to K Kt fourth—A safe de- |

     fence ; recommended by the great Italian masters.

In the first place,

4 K Kt P one (inferior)—Petroff here moves K K B, which
gives you a splendid game by advancing Q P 2, if he retreat
Q K Kt 3. Black's simple reply, however, is Q K 2, when he has
clearly the better opening, through your King having moved.
Petroff's move is therefore quite unsound, however ingenious.
                                4 Q to K Kt third

5 Should you play Q P one, he does the same.    If—
   Q to K second                          5 Q P one
6 K Kt to B third                          6 Q B to Kt 5, threatening to
                                             play Q to K R 4, &c.

<p style="text-align:center;">In the second place,</p>

4 K Kt to B third (bad)              4 Q × Kt P
5 B × P +                            5 K × B
6 R to B, threatening to push Q P two—White has some
attack, but not sufficient to compensate for the Bishop.  Black
will answer with B to K 2.

<p style="text-align:center;">In the third place,</p>

4 Q to K B third (best)        4 Q to K Kt third
  Should you now play K Kt to R 3, he does the same, castling
afterwards, if you castle.
   K Kt to K second                  5 Q P one—He may also move
                                        Q Kt B 3.

5 Q P two—The game is equal ; Del Rio says that Black may
now win a Pawn by attacking Q with B.  Both he and Lolli
overlook your counter-move.   Suppose—
                          5 B attacks Q
6 K B × P +, and you, instead of he, win P.

<p style="text-align:center;">GAME XIX.</p>

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B to Q B fourth | 2 Same |
| 3 Q B P one | 3 Q K second (safe) |
| 4 K Kt to B third | 4 If he take P with B + you re- |

    take, and on his chg with Q to regain piece, you get by far
    the better position.  His safest move here is Q P 1, which
    leads to an even game.        K Kt to B third
5 Q P two (best)
<p style="text-align:center;">In the first place,</p>
                        5 K B to Q Kt third

| 6 P × P | 6 Kt × P |
| 7 Castles | 7 Castles |
| 8 K B to Q fifth | 8 Kt to Q B fourth |
| 9 Q B to Kt fifth | 9 Q to K |
| 10 K R to K | 10 Kt to K third |
| 11 Q Kt to Q second, with the better game. | |

<p style="text-align:center;">In the second place,</p>
                        5 P × P
6 Castles—You may also advance K P.
                        6 P × P
7 Q Kt × P—You might also risk K P 1.
                      7 Q P one—If he Castle, you
                                advance K P.

| 8 K P one | 8 P × P |
| 9 Kt × P | 9 Castles |

| | |
|---|---|
| 10 K R to K | 10 Q B to K third |
| 11 B × B | 11 P × B |
| 12 Q to Q Kt third | 12 K B to Q Kt third |
| 13 K Kt to B third, with the better game. | |

## GAME XX.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B to Q B fourth | 2 The same |
| 3 Q B P one | 3 Q to K R fifth (premature)— |

If he play Q to K B 3, you bring out K Kt.

| | |
|---|---|
| 4 Q to K second (best) | 4 K Kt to B third |
| 5 Q P one (or A.) | 5 K Kt to Kt fifth |
| 6 K Kt P one | 6 Q to K B third (best) |
| 7 K Kt to R third | 7 Q P one |
| 8 K B P one | 8 Kt to K sixth |
| 9 B × Kt | 9 B retakes B |
| 10 Q × B | 10 B × Kt |

11 Q Kt to Q second, having the advantage of getting the earlier forth with your pieces.

### A.

5 Q P two (good also)

In the first place,

| | |
|---|---|
| | 5 B to Kt third |
| 6 P × P | 6 Kt × P |
| 7 K Kt P attacks Q | 7 B × P + |
| 8 Q × B | 8 Kt × Q |
| 9 P × Q | 9 Kt × R |
| 10 B to Q fifth | 10 Q Kt to B third |

11 Q B to K B 4, and afterwards takes Kt with K B.

In the second place,

5 P × P

6 K P advances—If Black now move Kt K 5, or R 4, you win Kt for two Pawns, by attacking Q with P. If he move Kt to its 5, you move Kt P 1, and force the Kt.

| | |
|---|---|
| | 6 Kt home |
| 7 K Kt to B third | 7 Q to K Kt fifth |
| 8 K B × P + | 8 K to B (best) |

9 K R P one—Should he fall into the trap of taking Kt P, you win Q by moving R to R 2.

| | |
|---|---|
| | 9 Q to K B fourth |
| 10 B × Kt | 10 R × B |

11 " P × P," says Ponziani, *con giuoco sempre migliore.*

### Closing Remarks on Bishop's Opening.

The following theses I consider established in this Chapter :—

Each party having begun with King's Pawn two, White can play no better move than K B Q B 4.

White playing K B Q B 4 thus on move 2, Black may answer in various forms, of which the best is K B Q B 4 also.

Both parties having thus moved K B Q B 4 at move 2, White has no better continuation for his third move than Q B P one, to which the soundest answer is Q K 2, or Q K Kt 4. Moving Q P one at this point is weak, and K Kt B 3 decidedly exceptionable for second player. If Black play Q P 2 at this stage, he gets an inferior game, White shaping his reply as laid down in Game **17**.

The Bishop's Counter-Gambit is a dangerous game for Black.

The Double Gambit, invented by M'Donnell, gives a brilliant but unsound game for White.

# CHAPTER VII.
## THE LOPEZ GAMBIT.

THE Lopez Gambit, which is merely a variation of the King's Bishop's Opening, and King's Gambit refused, takes its name from Ruy Lopez, who first describes it in his treatise. If badly opposed, it leads to the first player's acquiring a splendid position for attack; but if answered correctly, the result is an even game. Black should never take the Gambit Pawn in this opening.

## GAME I.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 Same |
| 2 K B to Q B fourth | 2 Same |

3 Q to K second—Threatening to take K B P ch with B, and then to + with Q and capture B. The move may be answered several ways.

                          3 Q P one

4 You now form the Lopez Gambit by playing K B P two

                          4 B × Kt

| 5 R × B | 5 P × P (bad) |
| 6 Q P two | |

In the first place,

                          6 Queen +

| 7 K Kt P one | 7 P × P |

8 R × P—You have by far the better game.

In the second place,

                          6 K Kt P two

| 7 K Kt P one (best) | 7 P × P |
| 8 K B × K B P + | 8 K × B |
| 9 Q to K R fifth + | 9 K to K 2—If he move K K Kt |

    2, K K 3, or K K B, you win equally by Q B × P.

| 10 Q B × P + | 10 Kt covers |
| 11 B × Kt + | 11 K × B |
| 12 R K B + wins directly. | |

## GAME II.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 Same |

|   |   |
|---|---|
| 2 K B to Q B fourth | 2 Same |
| 3 Q to K second | 3 Q P one |
| 4 K B P two | 4 B × Kt (A.) |
| 5 R × B | 5 Q Kt to B third (best) |
| 6 Q B P one (must) | 6 K Kt to B third |
| 7 Q P one | 7 Q B attacks Q |
| 8 Q to K B second | 8 P × P |

The game is even ; Black may vary the latter moves.

### A.

|   |   |
|---|---|
|   | 4 P × P (bad) |
| 5 K Kt to B third | 5 K Kt P two |
| 6 Q P two | 6 B to Q Kt third |
| 7 K R P two | 7 K Kt P advances |
| 8 K Kt to Kt fifth | 8 K Kt to R third |

9 Q B × P, and White has a capital attack.

## GAME III.

*Moves 1 to 3 as before.*

| WHITE. | BLACK. |
|---|---|
|   | 3 Q to K second (safe) |
| 4 K B P two | 4 K Kt to B third (best) |
| 5 K Kt to B third | 5 Q P one |
| 6 You must not move K R P 1, as he would play Kt R 4. |   |
| Q Kt to B third | 6 Q B P one |
| 7 Q P one | 7 Q B pins Kt |
| 8 K B P advances | 8 Q Kt to Q second |
| 9 Q B attacks Kt | 9 K R P one |
| 10 Q B to R fourth | 10 K Kt P two |
| 11 P × P *en passant* | 11 P × P |
| 12 K R P one | 12 B × Kt |
| 13 Q × B | 13 Castles Q R |

The game is perfectly even.

## GAME IV.

*Moves 1 to 4 as in last game.*

| WHITE. | BLACK. |
|---|---|
|   | 4 P × P (inferior) |
| 5 K Kt to B third | 5 K Kt P two—Black cannot de- |

fend the Gambit Pawn ; being a move behind-hand, compared with the ordinary King's Gambit.

6 K R P two—You may also push Q P 2.

|   |   |
|---|---|
|   | 6 K B P one |
| 7 P × P | 7 P retakes P |

8 Rook R 5, or Q Kt B 3, with best game.

## GAME V.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |

| | |
|---|---|
| 2 K B to Q B fourth | 2 Same |
| 3 Q to K second | 3 Q Kt to B third (good) |

In the first place,

| | |
|---|---|
| 4 B × P + (bad) | 4 King × B |
| 5 Q to B fourth + | 5 Q P two |
| 6 Q × B (or A.) | 6 P × P |
| 7 Q to B fourth + (To recover the Pawn). | |
| | 7 B interposes |
| 8 Q × P | 8 Kt to K B 3 (wins). |

A.

| | |
|---|---|
| 6 K P × P | 6 B × K B P + |
| 7 K × B | 7 Q Kt to R fourth |
| 8 Q to Q third (if) | 8 K P advances |
| 9 Q × P | 9 K Kt to B third |
| 10 Q to Q fourth | 10 Q Kt to B third |
| 11 Q to Q B fourth | 11 K Kt × P |
| 12 Q Kt to B third | 12 Q B to K third |
| 13 Kt × Kt | 13 R K B |

Black has the advantage.

In the second place,

4 Q B P one—You may also move Q P 1, in order to play K B P 2 next move, if he reply with Q P 1 or K Kt B 3.

| | |
|---|---|
| | 4 Q P one |
| 5 K B P two | 5 K Kt to B third |
| 6 K Kt B 3—The game is equal. | |

## GAME VI.

*Moves 1 to 3 as before.*

| WHITE. | BLACK. |
|---|---|
| | 3 K Kt to B third |
| 4 You must not take K B P with Bishop | |
| K B P two | 4 P × P (bad)—He should move |
| Q P 1, and the opening is equal. | |
| 5 K P advances | 5 Kt home |
| 6 K Kt to B third | 6 K Kt P two (if) |
| 7 Q P two | 7 B to Kt third |
| 8 Q B P one | 8 K Kt P one |
| 9 Q B × P | 9 P × Kt |
| 10 Q × P, and will win. | |

## CHAPTER VIII.

### THE KING'S PAWN—ONE—OPENING.

THIS mode of beginning the game is purely defensive, and the *safest* opening extant for the second player : since it insures him the certainty of being enabled to develop the whole of his force, ere any attack can be brought to bear on his position. With the French, the King's Pawn one opening is especially invogue ; and

a number of games thus founded, present themselves in the contest between De la Bourdonnais and M'Donnell, all recorded in my " Chess Studies."  Although the opening, however, is so advantageous, supposing you to look merely to the winning of the one particular game, I do not advise the beginner to play it, its variations being less brilliant than such as spring from the King's Pawn being pushed to its extent of leap.  A minor disadvantage attached to the second player's always making use of this opening, arises from such practice, when known, causing repugnance in an adversary to play with you ; through the certainty of a dull game, turning on the pieces being exchanged one by one, and the contest eventually drawn.  Suppose two players, of equal force, the one always coming boldly out with his King's Pawn, the other playing it but one sq, I should decidedly never play with the latter, if the former were in the room.  In a game played for amusement, similar considerations become important, although I do not pretend to say we should blame the player's choosing his own opening, whatever that might be.

But the broad ground of objection to the King's Pawn one opening, arises from its irksome monotony.  If each player moves as his first move K P 2, the combinations springing from the opening become all but endless ; while from K P one we derive nothing but one class of positions, dry as dust and dull as lead, comparatively speaking.  Vary the *début* afterwards how you will, unless both parties commence K P 2, the game infallibly shapes itself after half-a-dozen moves, into the slow, sombre, and heavy K P one opening.  I have allowed that this form of beginning is safe for second player ; so is fighting from behind a tree, and the one is exactly the type of the other ; cowardly and mean in spirit, aiming to lie in wait, rather than chivalrously to do battle in a " fair stricken field."  The Queen's Gambit, whether accepted or evaded, and indeed nearly all openings from Queen's side, are branches of the K P one game.

## GAME I.

| WHITE. | BLACK. |
|---|---|

1 K P two                         1 K P 1—The King's Pawn one game is equally created by his now pushing Q B P 2.  In truth, this class of openings is more comprehensive than we might at first suppose ; including the Queen's Gambit, and nearly every *début* begun with the advance of the Queen's Pawn.

2 Q P two                         2 Q P two
Your correct move is now to change Pawns, as in next game.

3 K P advances (bad)—The Pawn looks well, but proves weak. In general, the King's Pawn, too early pushed to the fifth sq, is feeble.  One cause of this arises from the large space behind your centre Pawns, which may be occupied in the later stages of the game advantageously by your adversary ; such position being

more difficult of defence, than when the Pawns are less advanced.

3 Q B P two

4 Q B P one—If you + he covers with Kt at B 3.

4 Q Kt to B third

#### WHITE'S FIRST PROBABLE MOVE.

| | |
|---|---|
| 5 K B attacks Kt (bad) | 5 Q B to Q second—He thus releases Kt from durance. |
| 6 B × Kt | 6 P × Kt (best) |
| 7 K Kt to K second | 7 P × P |
| 8 P × P | 8 Q B P one |

9 Castles—Black has the better opening, your centre Pawns being exposed and feeble. He will still further break them, by pushing K B P 1, at the proper time.

#### WHITE'S SECOND PROBABLE MOVE.

| | |
|---|---|
| 5 K B P two (weak) | 5 Q to her Kt third |
| 6 K Kt to B third | 6 Q B to Q second |
| 7 K B to K second | 7 K Kt to R third—Rather move |
| | K B P 1, to break your Pawns. |
| 8 Castles (bad) | 8 P × P |
| 9 P × P | 9 Q Kt × Q P |
| 10 K Kt × Kt | 10 K Kt to B fourth, and regains |
| | piece, with the better position. |

#### WHITE'S THIRD PROBABLE MOVE.

5 K Kt to B third—Black may answer by changing Pawns, and moving K B P 1 ; or

| | |
|---|---|
| | 5 Q to her Kt third |
| 6 K B to Q third | 6 Q B to Q second |
| 7 K B to Q B second | 7 P × P |

8 P × P—Black has the better game. He may pursue the attack either by moving K B P 1, or Kt Kt fifth ; or

| | |
|---|---|
| | 8 Q R to Q B |
| 9 Castles | 9 K B P one |
| 10 Q Kt P one | 10 P × P |
| 11 P × P | 11 K B to Q B fourth |
| 12 K Kt to its fifth (if) | 12 He may take P with Q Kt, not regarding + of Q ; or |
| | K Kt to K second |
| 13 Q + | 13 K Kt P covers |
| 14 B × P + | 14 Kt × B |
| 15 Kt × K R P | 15 Q Kt × P |

Black has the advantage.

### GAME II.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P one |
| 2 Q P two (best) | 2 Q P two |

3 P × P (best)                    3 P × P
4 It were premature now to play Q B P 2, as he would + with
K B.

| | |
|---|---|
| K Kt to B third | 4 K Kt to B third |
| 5 K B to Q third | 5 Q B P two (best) |
| 6 Castles | 6 P × P |
| 7 B + | 7 Q Kt to B third |
| 8 Kt × P | 8 Q B to Q second |
| 9 K R + | 9 K B to K second |

Strictly an even game.

## GAME III.

WHITE.                                        BLACK.

| | |
|---|---|
| 1 K P two | 1 K P one |
| 2 K B P two (inferior) | 2 Q P two |

In the first place,

| | |
|---|---|
| 3 K P advances | 3 Q B P two |
| 4 K Kt to B third | 4 Q Kt to B third |
| 5 Q B P one | 5 K B P one |
| 6 Q Kt to R third | 6 K Kt to R third |
| 7 Q Kt to Q B second | 7 K B to K second—May also |

move Q to Kt 3, or K Kt B 2.
8 Q P two                 8 Castles — Then changes off
Pawns, and forms his attack by K Kt to B 4.  Model your
game as you may, after his fifth move, Black acquires an
advantage.

In the second place,

| | |
|---|---|
| 3 P × P | 3 P × P |
| 4 K Kt to B third | 4 Q B P two |

5 Q P 2—To check with B were useless ; play as you may,
Black has better position, through your K B P being advanced.

|  | |
|---|---|
| | 5 Q Kt to B third |
| 6 Q B P one | 6 K Kt to B third |
| 7 Q B to K third | 7 Q to Q Kt third |
| 8 Q to Q Kt third | 8 Q Kt to Q R fourth |
| 9 Q × Q (A.) | 9 P × Q |
| 10 K B + | 10 Q B to Q second |
| 11 B × B + | 11 K Kt × B |

Black has the better game.

A.

| | |
|---|---|
| 9 K B + | 9 Q B covers (best) |
| 10 B × B + | 10 K Kt × B |

Black has the better game.   If you change Queens, the position
resolves itself into the previous Variation.  If your Q × Q P, his
Q × Q Kt P.

## GAME IV.

WHITE.                                        BLACK.
1 K P two                    1 Q B P two—Black commences

thus, in order to prevent your pushing Q P 2, and exchanging Pawns. If you answer with K B P 2, he plays K P 1, and then Q P 2, resolving the game into a position we have already examined. I prefer, as White's second move, Q B P 2 also, which locks up the game, and foils all attack. Jaenisch deprecates your now playing Q B P 2 also, because you leave Q P in the rear. I am directly at issue with him on this point, thinking Jaenisch sometimes refines too much in his very laboured theories. When pieces are brought out before Pawns, pieces must be opposed to them; when Pawns first come forth, they must be met with Pawns. It is no objection to White's now moving Q B P 2 also, that Black may be able to plant a Knight at his Q 5. Let him do so, you even courting the visit; but preparing instantly to take him off, and thus weakening his Pawns, by drawing one of them dangerously forward. White may also model his game as follows :—

2 K Kt to B third           2 Q Kt to B third

3 You may now attack Kt with B, and on his moving K P 1, castle, and bring out Q Kt; or

| Q P two | 3 P × P |
| 4 Kt retakes | 4 K P two |

5 Kt × Kt, or Kt K B 3, and the party is equal.

## GAME V.

| WHITE. | BLACK. |
|---|---|
| 1 K B P two (safe) | 1 Q P two |
| 2 K Kt to B third | 2 K P one |
| 3 Q P two | 3 K Kt to B third — May also play K B P 2. |

4 Q B P two—The opening is equal.

# CHAPTER IX.
## THE QUEEN'S GAMBIT.

THE Queen's Gambit is so denominated from the first player's offering to give up his Queen's Bishop's Pawn, gratuitously, on the second move; both parties having commenced by pushing their several Queen's Pawns two squares. The Pawn is temporarily sacrificed with a view to weaken the enemy's centre; secure of recovering at least that Pawn, if not a greater advantage, through having drawn adverse Q P to the side of the board, leaving adverse Q fourth vacant. Stamma terms this opening the Aleppo Gambit, and Philidor repeats the phrase, though we find the game in the earliest writers, as Salvio and Carrera. The Queen's Gambit is a variation of the King's-Pawn-one opening, and therefore partakes of the fruits of that barren tree. The student will trace this consequence to the comparatively safe covert of the Kings, when the King's Pawns are not pushed mutually to their full extent of leap, the first move of the game.

K

The Queen's Gambit is as safe an opening for the first player as he can adopt; and herein it differs from the King's Gambit, which, if properly defended, is lost by its nature, to the party sacrificing the Pawn. In the Queen's Gambit, the Gambit Pawn cannot possibly be maintained without essentially compromising the defence. The Pawn is therefore, if taken, to be viewed rather as a loan than as a gift; subject in its repayment to a heavy exaction of interest, unless cast off at the proper time. When I style the results of the Queen's Gambit as comparatively uninteresting, I mean, of course, supposing the legitimate defence to be set up; for, should he erroneously cling to the acquired Pawn, you will find this opening has paths to destruction as brilliant as the Muzio itself. I shall now show you the natural consequences both of accepting and declining the Gambit; briefly tracing out its several plans of defence.

## GAME I.

| WHITE. | BLACK. |
|---|---|
| 1 Q P two | 1 Q P two |
| 2 Q B P two | 2 P × P |

3 K P one—I consider this to be stronger than K P 2. (See also B.)                     3 Q Kt P two—Black is supposed in the present game to attempt to keep the Gambit Pawn. He should, instead, play King's Pawn two.

4 Q R P two (best)

### FIRST DEFENCE.

4 P × P (fatally bad)

5 K B × P                     5 Q B to Q second

6 Q to K B third—If he answer with Q B to its third, you force mate in 3 moves.                     6 K Kt to R third

7 Q × R                     7 Q B to its third

8 K B to Kt fifth                     8 B × B

9 Q × R P, having gained the exchange.

### SECOND DEFENCE.

4 Q B to Q second (better)

5 P × P                     5 B × P

6 Q Kt P one (A.)                     6 Q to her fourth—A natural, but a bad move. He should give up Pawn, but you would still get a fine position.

7 P × P                     7 B × P

8 Q +, winning B.

### A.

6 Q Kt to B third—This is also good play.

6 Q B to R third (if)

7 R × B                     7 Kt × R

8 Q +, and then captures Kt.

### THIRD DEFENCE.

4 Q B P one (bad)

| 5 P × P | 5 P × P |
|---------|---------|

6 Q to K B third, and wins—Should Black answer with Q to her B 2, you take Rook ; and if he then play out Q Kt to B 3, in order to confine your Queen, you push Q P 1.

<div align="center">B.</div>

| 3 Q + (safe) | 3 Q B P one |
|--------------|-------------|
| 4 Q × P | 4 K P two |
| 5 P × P | 5 Q + |
| 6 B covers, or Kt | 6 Q × P—Equal. |

### GAME II.

| WHITE. | BLACK |
|--------|-------|
| 1 Q P two | 1 Same |
| 2 Q B P two | 2 P × P |
| 3 K P one | 3 K P two (good) |
| 4 Q + (weak) | 4 Q B P one |
| 5 P × P (if) | 5 Q Kt P two |
| 6 Q to her B second | 6 Q R P one |
| 7 Q R P two | 7 Q B to Kt second |
| 8 P × P | 8 B P × P, better game. |

### GAME III.

| WHITE. | BLACK. |
|--------|--------|
| 1 Q P two | 1 Q P two |
| 2 Q B P two | 2 P × P |
| 3 K P one | 3 K P two (best) |
| 4 K B × P (best) | 4 P × P—Black ×, in order to |

<div align="center">isolate your Queen's Pawn.</div>

5 P retakes P—The general rule of an isolated Pawn being weak, is frequently inapplicable to the Queen's Pawn thus placed.

|  | 5 K Kt to B third |
|--------------------|-------------------|
| 6 Q Kt to B third | 6 K B to Q third (best) |
| 7 K Kt to B third | 7 Q Kt to B third |
| 8 Castles | 8 Castles |
| 9 K R P one | 9 K R P one |

10 You may now play Q to her third, and then Q B to K 3, carrying across your Queen's Rook afterwards. I prefer your game, from the strong situation of your Q P, which commands the centre of the board.

### GAME IV.

| WHITE. | BLACK. |
|--------|--------|
| 1 Q P two | 1 Q P two |
| 2 Q B P two | 2 P × P |

3 K P two—Again I suppose Black to defend Pawn. You will see that he can do this with a better chance than when you push K P only one sq.

|  | 3 Q Kt P two |
|-------------------|-----------------|
| 4 Q R P two (best) | 4 Q B P one—If he prefer taking |

<div align="center">K 2</div>

Pawn, you get back the two Pawns, with the better position. If, instead, he supports P with Q B, you change Pawns, and push Q Kt P 1.

| | |
|---|---|
| 5 P × P | 5 Pawn retakes |
| 6 Q Kt P one (best) | 6 If he move Q to her B 2, you |

change Pawns, and then + with Q, and capture P. If he take P with P, you take P with B +, and on his then interposing Q B, take P with Q.

### FIRST DEFENCE.

| | Q B to R third (inferior) |
|---|---|
| 7 P × P | 7 P retakes |
| 8 R × B | 8 Kt × R |
| 9 Q + | 9 Q to her second |
| 10 Q × Kt | 10 Q R to Q (probable) |
| 11 K B × P | 11 Q R to Q B |
| 12 K B to Q Kt fifth | 12 Q R × B + |
| 13 K to Q second, with the superior game. | |

### SECOND DEFENCE.

| | 6 Q R P two (better) |
|---|---|
| 7 P × P | 7 Q Kt P 1 |
| 8 Q B to K B fourth | 8 Q B to Q second—Should he |

prefer Kt to Q 2, you march Q to her R 4.

9 K B to Q third, and when opportunity arises, to Q B 2, and Q R 4, or Q Kt 3, according to circumstances, to stop the Pawns, which being thus effected, I rather prefer your game, from the strength of Pawns in the centre.

### THIRD DEFENCE.

| | 6 K P 2—Von Der Lasa considers this best. |
|---|---|

In the first place,

| | |
|---|---|
| 7 Q Kt P × P (inferior) | 7 K B + |
| 8 Q B in | 8 Q × Q P |
| 9 B × B | 9 Q × R |
| 10 B Q B third | 10 Q to R seventh |
| 11 B × K P | 11 K B P 1, better game. |

In the second place,

| | |
|---|---|
| 7 Q P × P (best) | 7 B + |
| 8 K to K second | 8 Q × Q + |
| 9 K × Q | 9 Q B to Kt second |
| 10 P × P | 10 P × P |
| 11 K B × P | 11 Q B × P |
| 12 K B P 1 | 12 B to Q B third—Even. |

### GAME V.

| WHITE. | BLACK. |
|---|---|
| 1 Q P two | 1 Q P two |

| | |
|---|---|
| 2  Q B P two | 2  P × P |
| 3  K P two | 3  K P two (best) |

4  P × P (best)—If you take P with K B, he × P with Q.  If you + instead with Q, he covers with Q.  If you push Q P on, he does not play B to Q B 4, as advised in the *Traité des Amateurs,* but pushes K B P 2, as stronger play, weakening your centre.

| | |
|---|---|
| | 4  Q × Q + (best) |
| 5  K × Q | 5  Q Kt P two (bad) |
| 6  Q R P two | 6  Q B P one (best) |
| 7  P × P | 7  P × P |

8  Q Kt to B third—Should he answer with Q B Q 2, or push Q Kt P, you leap Kt to Q 5, afterwards playing him either to his 6, or to B 7.

| | |
|---|---|
| | 8  Q B to R third (best) |

9  Q Kt P one—Should he then take Kt P, you take B with R.

| | |
|---|---|
| | 9  Q Kt P advances (best) |
| 10  Kt to Q fifth | 10  K to Q (must) |
| 11  Q B to Q second | 11  Q  B  P  advances — Should |

Black play Q B to Kt 2, you capture P with K B.  Should he move K B to Q B 4, you take Kt P with Q B, and if he capture K B P, you move Q B to K B 8.

12  B × B ; for if he take Q B, you gain Q R.

| | |
|---|---|
| | 12  Kt retakes B |

13  Q B +, winning a piece.

## GAME VI.

*Moves 1 to 5 as before.*

<table>
<tr><td>WHITE.</td><td>BLACK.</td></tr>
<tr><td colspan="2" align="center">In the first place,</td></tr>
<tr><td></td><td>5  Q B K 3 (inferior)</td></tr>
<tr><td>6  K B P two</td><td>6  K Kt P one</td></tr>
<tr><td>7  Q Kt to Q second</td><td>7  Q Kt P two</td></tr>
<tr><td>8  Q R P two</td><td>8  Q B P one</td></tr>
<tr><td>9  P × P</td><td>9  P retakes</td></tr>
<tr><td>10  Q Kt P one</td><td></td></tr>
</table>

### FIRST DEFENCE.

| | |
|---|---|
| | 10  Q R P two (best) |
| 11  P × P | 11  Q Kt P advances (best) |
| 12  K Kt to B third | 12  Q Kt to B third |

13  Q R to R fourth, with the better game.

### SECOND DEFENCE.

| | |
|---|---|
| | 10  P × P |
| 11  K B × P + | 11  Q Kt to Q second |
| 12  Q R to Q Kt | 12  The same |
| 13  K B to Q R fourth | 13  K to Q |
| 14  K B × P (best) | 14  Q Kt to Q B fourth |

15  K B to Q B second, with a decided advantage.

### THIRD DEFENCE.

|   |   |
|---|---|
|   | 10 Q B P advances |
| 11 B × P + | 11 B covers (best) |
| 12 B × B + | 12 Kt retakes |
| 13 Kt home | 13 R to Q B—Should he play Kt |

Q B 4, you take P with Kt, and on his capturing Q Kt P, play R to Kt.

|   |   |
|---|---|
| 14 K to Q B second | 14 Kt to Q B fourth |
| 15 R × P | 15 Kt × K P |
| 16 K Kt to K second | 16 K B to Kt fifth |
| 17 Q R to Kt seventh | 17 K B to Q R fourth |
| 18 Kt P attacks B, and wins isolated P, &c. | |

In the second place,

5 Q Kt to B third—Von Der Lasa prefers this to Ponziani's move Q Kt Q 2.

|   |   |
|---|---|
| 6 K B P two | 6 B + |
| 7 B interposes | 7 Castles + |
| 8 Q B to Q second | 8 B × B + |
| 9 Kt × B | 9 K B to Kt fifth |
| 10 Q Kt to B third | 10 K Kt to K second |

The game is even.

### GAME VII.
*Moves 1 to 5 as in Game 6.*

WHITE.          BLACK.

5 Q Kt to Q second (best)

6 If you take P with B, he makes an even game by capturing P with Kt. If you push P to K 6, he × it with B P, and on your taking P with B, moves P to K 4; playing subsequently K B to Q 3, *con giuoco*, as Ponziani here dismisses it, *aperto, e sicuro.*

  K B P two        6 Q Kt to Q B fourth (best)

7 Q Kt to B third—In next game you play Q Kt to Q 2.

                     7 Q B P one

In the first place,

|   |   |
|---|---|
| 8 K B × P | 8 Q Kt P two |
| 9 K B to Q Kt third (best) | 9 Q Kt P one |
| 10 Q Kt K 2 | 10 Kt × K P |
| 11 Q B K 3—Even game. | |

In the second place,

8 Q B to K third       8 Q B + (or Var. A.)

9 If you cover with K B, he + with Q R, then × K B, and pushes Q Kt P 2. If you move K Kt to B 3, he answers with Q Kt P 2.

|   |   |
|---|---|
| K to Q B second (best) | 9 Q Kt × P |
| 10 Kt × Kt (if) | 10 Q B to K B fourth |
| 11 K to B third | 11 B × Kt |
| 12 K × P | 12 P + |

| | |
|---|---|
| 13 K to Q fourth | 13 B to K B fourth |
| 14 K Q B 3—Even game. | |

### Variation A.

| | |
|---|---|
| | 8 Q Kt P two |
| 9 K Kt to B third | 9 Q B pins Kt — The game is equal. Were you now to move K to Q B second, he might take P with Kt, and on your retaking with Kt, would pin that Kt with B. You would still, however, equalize matters, by moving Kt to Q 2. |

### In the third place,

| | |
|---|---|
| 8 Q R P two | 8 Q B + |
| 9 K Kt to B third—If you move K to Q B 2, he × K P with Kt. | 9 R + |
| 10 K home (best) | 10 B × Kt |
| 11 P × B | 11 Kt to Kt sixth—Might also check with this Kt. |
| 12 Q R to Kt | 12 Kt × B |
| 13 R × Kt | 13 K B to Q B fourth (best) |

14 If you play K to K 2, to prevent his B from coming to your K 3, you impede the march of your own Bishop, and he moves Q R P 1, in order to push Q Kt P. You may try two moves :—

### No. 1.

| | |
|---|---|
| P to B fifth | 14 B to Q fifth |
| 15 P to K sixth | 15 P × P |
| 16 P × P | 16 K Kt to K second |
| 17 K B × P | 17 Kt to his third |

Black will proceed to move K to K 2, and then Kt to K B, or to K B 5, winning P at his K 3 ; with an even game.

### No. 2.

| | |
|---|---|
| 14 Kt to K second | 14 Q Kt P two |
| 15 P × P | 15 P × P |
| 16 Q Kt P one | 16 K B to K sixth |
| 17 Q R to B second—Should you retreat to Kt, he plays P Q B 6, which Pawn you evidently cannot take. Black afterwards aims at advancing this P to the eighth, on which, if you take it with Kt, he does not take Kt, but captures P at your K B 4. | 17 K Kt to K second (best) |

18 If you advance P K B 5, he moves Kt Q B 3, and on your then supporting P with P, he leaps Kt Q 5.

| | |
|---|---|
| P × P | 18 P × P |
| 19 R × P | 19 Kt to his third |

20 R to R fourth (if)—Black does not now take P at your K B 4, because after the exchange of pieces, you would gain his R P ; but he moves R to Q Kt, with threats of Mate ; and you come off with an inferior position.

### GAME VIII.
#### *Moves* 1 *to* 6 *as in last game.*

| WHITE. | BLACK. |
|---|---|
| 7  Q Kt to Q second (inf ) | 7  Q B to Q second |

In this position, Ponziani gives White the choice of four moves, one of which is to attack Kt with Q Kt P. Were this done in Italy, the Pawn could not take *en passant*, but the Knight would remove to Q R 5. You would then take P with B in preference to supporting Kt P with R P (as he would reply with Q Kt P 2), and the game would be equal. The other moves are—

##### FIRST.

| | |
|---|---|
| 8  K Kt P one | 8  B to his third |
| 9  K B to Kt second | 9  K B P one |

If you now take P, he retakes with K Kt. If you push P to K 6, it is devoured by Q Kt. If you play K Kt B 3, Black takes P with Kt. Black for choice.

##### SECOND.

8  K Kt to R third—You aim at bringing Kt to the support of P at K 4 ; but were you to attempt this by playing Kt first K 2, Black would + with B Q R 5.  8  Q B to its third (best)

| | |
|---|---|
| 9  Kt to K B second | 9  Q Kt P two |

If you play Q R P 2, he takes it with Kt, and moving instead Q Kt P 2, he either takes P *en passant*, or moves Kt to Q R 5 ; having the better arranged game.

##### THIRD.

| | |
|---|---|
| 8  K B × P | 8  Q B to its third |
| 9  B to Q fifth | 9  B × B |
| 10  P retakes B | 10  Castles, recovering P, with the |

better game. In these games a very powerful defence is set up, and counter-attack formed, partly through your K P originally advancing two squares instead of one, and thereby weakening your centre.

### GAME IX.

This game embodies a new defence, invented by M. Schwartz, and first published in the " Palamede," 1842, with numerous variations, by Kieseritzkij.

| WHITE. | BLACK. |
|---|---|
| 1  Q P two | 1  Q P two |
| 2  Q B P two | 2  P × P |
| 3  K P two | 3  K B P two (Schwartz) |

4  K P advances—If you take P with P, he retakes with B, and on your then taking P with B, brings K Kt B 3. But I consider the move which proves the Schwartz defence weak is now K B × P, as advocated also by Von Der Lasa and St. Amant. If Black then answers with K B P × P, you move Q Q Kt 3 ;

and if he reply instead with K Kt B 3, as advised by Kieseritzkij, you get the better opening by K P one.

4 Q B to K third

5 If you move Q Kt B 3, he answers with Q B Q 4, and will keep the Pawn.

|     |                  |     |                    |
| --- | ---------------- | --- | ------------------ |
|     | Q Kt to R third  | 5   | Q Kt to B third    |
| 6   | Q B to K third   | 6   | Q Kt to R fourth   |
| 7   | Q R to Q B       | 7   | Q B to Q fourth    |
| 8   | K Kt to B third  | 8   | K P one            |
| 9   | Q Kt × P         | 9   | K B +              |
| 10  | B covers         | 10  | B × B +            |
| 11  | Q × B            | 11  | Kt × Kt            |
| 12  | B × Kt           | 12  | K Kt to K second   |

Even game.

### First Variation.
#### *Six first moves as in Game 9.*

|     |                     |     |                  |
| --- | ------------------- | --- | ---------------- |
| 7   | Q +                 | 7   | Q B P one        |
| 8   | Q B to Q second (or A.) | 8 | Q × Q P        |
| 9   | Q × Kt              | 9   | Q × Q Kt P       |
| 10  | B Q B third (best)  | 10  | Q to Q Kt third  |
| 11  | Q × Q               | 11  | P × Q            |
| 12  | Kt × P              | 12  | P to Q Kt fourth |
| 13  | Q Kt to K third     | 13  | K B P one        |
| 14  | Kt to Q B second    | 14  | R × P            |
| 15  | K B to Q third      | 15  | R × R +          |
| 16  | B × R, with the better game. | | |

#### A.

|     |                   |     |                      |
| --- | ----------------- | --- | -------------------- |
| 8   | Castles           | 8   | Q Kt P two           |
| 9   | Q to Q B second   | 9   | K Kt P one           |
| 10  | K Kt to B third   | 10  | Q B Q fourth         |
| 11  | K P one           | 11  | Q B × K Kt (best)    |
| 12  | P × Q B           | 12  | K Kt to K B third    |
| 13  | K R P two         | 13  | Q to Q fourth        |
| 14  | Q to Q second     | 14  | Q Kt to Q Kt second  |
| 15  | Q B to K Kt fifth | 15  | K B to Kt second     |
| 16  | Q R to K          | 16  | Q R P two            |
| 17  | Q R to K fifth    | 17  | Q × K B P            |
| 18  | K R K R 3         | 18  | K Kt K 5, wins.      |

### Second Variation.
#### *Moves 1 to 5, as in Game 9.*

|     |                  |     |                   |
| --- | ---------------- | --- | ----------------- |
| 6   | K Kt to B third  | 6   | Q B to Q fourth   |
| 7   | Q B to K third   | 7   | K P one           |
| 8   | Q Kt × P         | 8   | B +               |
| 9   | K Kt covers      | 9   | Q B × Q Kt        |
| 10  | K B × B          | 10  | Kt × Q P          |
| 11  | Q R P one        | 11  | K B to Q B fourth |
| 12  | Q Kt P two       | 12  | K B to Q Kt third |
| 13  | Castles—Black has his Pawn. | | |

## GAME X.

Kieseritzkij favors me with a new defence of his own composition, which I here introduce.

| WHITE. | BLACK. |
|---|---|
| 1 Q P two | 1 Q P two |
| 2 Q B P two | 2 P × P |
| 3 K P one | 3 Q B to K third. |

In the first place,

| | |
|---|---|
| 4 K P one | 4 Q B P one |
| 5 Q Kt to B third | 5 K B P two |
| 6 Q P one | 6 Q B P × P |
| 7 K P × Q P | 7 B to K B second |
| 8 K B × P | 8 K Kt to B third |
| 9 K Kt to B third | 9 K Kt P one |

Here Kieseritzkij moves Q B K B 4 for you, and considers the game even. I prefer your position.

In the second place,

| | |
|---|---|
| 4 Q Kt to R third | 4 B to Q fourth |
| 5 Kt × P | 5 K B P two |
| 6 K Kt to B third | 6 K Kt to B third |
| 7 K Kt to K fifth | 7 K P one |
| 8 K B P one | 8 Q B P two |

Kieseritzkij prefers Black's game.

In the third place,

| | |
|---|---|
| 4 Q Kt to B third | 4 K B P two |
| 5 Q P one | 5 B to K B second |
| 6 B × P | 6 Q B P one |
| 7 P × P | 7 Q × Q + (best) |
| 8 K × Q | 8 Kt × P |
| 9 B × B + | 9 K × B |
| 10 K Kt to B third | 10 R + |
| 11 K to K 2 | 11 K P 2—Even. |

In the fourth place,

| | |
|---|---|
| 4 K Kt to B third | 4 B to Q fourth |
| 5 Q Kt to B third | 5 K B P two |
| 6 Q to Q B second | 6 K P one |
| 7 Kt × B | 7 P × Kt |
| 8 Q × P | 8 B + |
| 9 B covers | 9 Q Kt to B third |

Kieseritzkij prefers Black's game. I have not examined this defence sufficiently to be justified in giving a decided opinion upon its merits. It is evidently a graft of the Schwartz Defence. I own I view the situation of Black's Q B at K 3, on Move 3, with fear and trembling for the ultimate safety of his game.

## GAME XI.

### SECOND PLAYER EVADES THE GAMBIT.

| WHITE. | BLACK. |
|---|---|
| 1 Q P two | 1 Same—If a safe way of evading |

the attack of the Queen's Gambit is now to play K B P 2 ;
then bring out K Kt, and resolve it into King's-Pawn-one
opening.

2 Q B P two          2 Q B P one

3 K B P one—If he answer this move by taking Gambit P, you
push K P 1, and presently Q R P 2 ; certain of recovering the
Pawn, with the possession of the middle of the field. If he play
K P 1, you move Q to her 3, before advancing K P 2

|  | 3 K Kt to B third |
|---|---|
| 4 Q Kt to B third | 4 Q B to K B fourth |
| 5 K P one | 5 The same |
| 6 K B to Q third | 6 B × B |
| 7 Q retakes B | 7 B pins Kt |
| 8 K P advances | 8 B × Kt + (if) |
| 9 P × B | 9 Q Kt to Q second |
| 10 Q B P × P | 10 P retakes (which he will) |
| 11 K P advances | 11 Kt to K R fourth |

12 Kt to K second, with the stronger situation ; observing that
if Q +, you cover with P, and win Kt.

## GAME XII.

| WHITE. | BLACK. |
|---|---|
| 1 Q P two | 1 Q P two |
| 2 Q B P two | 2 Q B P one |
| 3 Q Kt to B third | 3 K Kt to B third (best) |
| 4 K P one | 4 Q B to K B fourth |
| 5 K B P one | 5 K P one |
| 6 Q B P one | 6 Q Kt P one |
| 7 P × P | 7 P × P, better game. |

## GAME XIII.

| WHITE. | BLACK. |
|---|---|
| 1 Q P two | 1 Q P two |
| 2 Q B P two | 2 Q B P one |
| 3 Q Kt to B third | 3 K P one |
| 4 K P one | 4 K B to K second |
| 5 Q B P one | 5 Q Kt P one |
| 6 Q Kt P two | 6 Q R P two |
| 7 Q Kt to R fourth | 7 Q Kt to Q second |

8 Q Kt P one, with the better game.

## GAME XIV.

| WHITE. | BLACK. |
|---|---|
| 1 Q P two | 1 Q P two |
| 2 Q B P two | 2 K P one — Jaenisch prefers |

this to Q B P 1. I think it matter of indifference whether he here moves K P 1, Q B P 1, or Q B P 2.

| | |
|---|---|
| 3 Q Kt to B third | 3 K Kt to B third |
| 4 K P one | 4 Q B P two |
| 5 K Kt to B third | 5 Q Kt to B 3—Even. |

## GAME XV.

WHITE.  BLACK.

| | |
|---|---|
| 1 Q P two | 1 Q P two |
| 2 Q B P two | 2 Q B P two |

3 You may here play Q Kt B 3, and the game is even.

Q B P × P—Jaenisch and Von Der Lasa advise this. Ponziani prefers Q P × P, as in next game. To me, both moves seem the same ; each producing an even game.

| | |
|---|---|
| | 3 Q × P |
| 4 K P one | 4 P × P |
| 5 Q Kt to B third (best) | 5 Q Q |
| 6 K P × P | 6 K P one |
| 7 K B to Q B fourth | 7 K B Q 3—Even. |

## GAME XVI.

WHITE.  BLACK.

| | |
|---|---|
| 1 Q P two | 1 Same |
| 2 Q B P two | 2 Q B P two |

3 Q P × Q B P—If the answer by taking P with P, you check with Q Q R 4, and on his covering with Kt Q 2, you push P to Q B 6. Should he cover with Q B Q 2, you take P with Q.

FIRST DEFENCE.

| | |
|---|---|
| | 3 Q + (inferior) |
| 4 Q covers | 4 Q × Q + (best) |
| 5 Kt × Q | 5 P × P |
| 6 Kt × P | 6 Q Kt to Q second—If he move K P 1, you check with Kt. |
| 7 Q Kt P two | 7 Q R P two |
| 8 Q B to Q second | 8 P × P |
| 9 B retakes P | 9 R to R fifth |
| 10 Q R P one ; maintaining the Pawn, and if | |
| | 10 Kt × P |
| 11 Kt to Kt sixth, with a winning superiority. | |

SECOND DEFENCE.

| | |
|---|---|
| | 3 Q P advances (best) |
| 4 Q Kt P two (best) | |

FIRSTLY.

| | |
|---|---|
| | 4 K P two (inferior) |
| 5 K Kt to B third | 5 K B P one |
| 6 K P one | 6 Q P × P |
| 7 Q × Q + | 7 K × Q |
| 8 B × P | 8 Q R P two |

| 9 Q Kt P advances | 9 Q Kt to Q second |
|---|---|
| 10 P attacks Kt | 10 P × P |

11 Q R P two (best)—Should Black now take Pawn, you re-take with R P, and if      11 P to Q B fourth

12 Q Kt to Q second, in order to seat himself on his own third; White's situation being every way superior.

### SECONDLY.

|  | 4 Q R P two (best) |
|---|---|
| 5 Q Kt P one (or A.) | 5 K P two |
| 6 Q R P two | 6 K B × P |
| 7 Q Kt to Q second | 7 Q B to K third |
| 8 Q Kt to his own third | 8 Q Kt to Q second |
| 9 Kt × B | 9 Q Kt × Kt |
| 10 K P one—Even. |  |

### A.

| 5 K Kt to B third | 5 R P × P |
|---|---|
| 6 Q × P | 6 Q × Q |
| 7 Kt × Q | 7 K P two |
| 8 K Kt to Kt third | 8 Q B to K B fourth |
| 9 Q Kt to Q second | 9 Q B to its seventh |
| 10 Q B to Kt second | 10 K B P one |
| 11 K B P one | 11 Q Kt to Q second |
| 12 K P two | 12 Kt × P |
| 13 Kt × Kt | 13 B retakes Kt |
| 14 Kt to his third | 14 Q Kt P one |
| 15 Q R attacks B | 15 B × Kt |
| 16 R P retakes—The game is equal. |  |

### GAME XVII.—PONZIANI.

#### QUEEN'S COUNTER-GAMBIT.

| WHITE. | BLACK. |
|---|---|
| 1 Q P two | 1 Same |
| 2 Q Kt to B third (weak) | 2 Q B P two (best) |

In the first place,

| 3 P × P | 3 Q P advances |
|---|---|
| 4 Kt to K fourth | 4 K B P two |
| 5 Kt to Kt third | 5 K P two |

6 Q Kt P two—If instead you move Q B P 1, he captures P with K B; and on your taking Q P, he checks with B, and then takes P with Q.      6 Q Kt P one

7 Q B to R third      7 P × P, and on your retaking, Queen +, gaining Bishop.

In the second place,

| 3 Q B to K B fourth | 3 K P one |
|---|---|
| 4 K P one | 4 Q B P advances |
| 5 Q Kt P one | 5 B pins Kt |
| 6 K Kt to K second | 6 Q to Q R fourth |

| | |
|---|---|
| 7 Q to her second | 7 K Kt to B third |
| 8 K B P one (must) | 8 Q Kt P one |
| 9 P × P | 9 Q B to R third, better game. |

## GAME XVIII.—PONZIANI.

| WHITE. | BLACK. |
|---|---|
| 1 Q P two | 1 Q P two |
| 2 Q B to K B fourth (weak) | 2 Q B P two (best) |
| 3 B × Kt | 3 R × B |

4 If you capture P with P, he + with Q, and on your covering with Kt at B 3, plays K P 1, and then takes doubled P with Q.

| | |
|---|---|
| K P one | 4 K P one |
| 5 Q B P one | 5 Q Kt P one |
| 6 Q + | 6 B covers |
| 7 Q × R P (if) | 7 Q B P advances — Ponziani |

gives this train of moves, to show how the Queen may be entrapped, at times, by the lure of a Pawn. Black now threatens to move Q B to B 3, and R home.

8 Q Kt P two—Opening a retreat if he move B to B 3.

| | |
|---|---|
| | 8 R home |
| 9 Q to Kt seventh | 9 K Kt to K second, in order to play Q B to B 3. |
| 10 Q Kt P one (must) | 10 Kt to K B fourth, and wins Queen, by attacking her at Q 3, with Kt. |

## GAME XIX.

| WHITE. | BLACK. |
|---|---|
| 1 Q P two | 1 Q P two |
| 2 Q B to K B fourth (weak) | 2 Q B P two (best) |

If you move K P 1, Black does the same, or brings out Q Kt, and when the proper time arrives, places K B at Q 3. These games prove that the Queen's Counter-Gambit may be played with advantage.

| | |
|---|---|
| 3 P × P (weak) | 3 Q Kt to B third |
| 4 K Kt to B third—If your Q Kt move to B 3, he advances Q P, and then K P 2. | 4 K B P one, and then plays K P 2, gaining the better position. |

FINAL REMARKS.—From the games just examined, it appears that first player can adopt no one stronger opening than Queen's Gambit ; but that, as in other branches of the King's-Pawn-one-opening, a dull and heavy game will be probably the result, Black being so much more likely to evade, than accept, the Gambit.

Black's most simple defence to Queen's Gambit, is to evade it altogether ; or after taking Q B P, not attempt to support the Pawn. It appears, however, that although dangerous, the mis-

chiefs attendant on supporting Gambit Pawn have been exaggerated.

The Schwartz Defence, and Kieseritzkij Defence, are both equally unsatisfactory ; and not to be recommended.

Both parties beginning Q P 2, White does better to offer the Gambit, than to move Q Kt B 3, or Q B K B 4 ; since in both these cases Black gets the better game, by adopting the Queen's Counter-Gambit.

# CHAPTER X.

## THE KING'S GAMBIT.

ALTHOUGH it has been customary to class every game springing from the sacrifice of the King's Bishop's Pawn, on the second move, under the head of KING'S GAMBIT, it appears far better to confine this term to the one regular form of opening, from which all others take their departure at different points. By the King's Gambit, then, I designate alone that opening in which the first player, after sacrificing Gambit Pawn, plays K Kt and K B respectively forth, to their strongest points of occupation.

## GAME I.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |

2 K B P two—Your design in sacrificing this Pawn is to weaken the enemy's centre, by drawing his King's Pawn away from the middle of the board. Philidor was of opinion, that the advantages of position acquired in return for this Pawn, were fully remunerative, and that the legitimate result of the Gambit ought to be a drawn game. Our Chess-grand-master stands alone in this doctrine, the general opinion now being, that if the best moves are subsequently played on both sides, Black ought to win the game through the Pawn now given.

|  |  |
|---|---|
|  | 2 P × P—I suppose Black here to accept the Gambit. |
| 3 K Kt to B third | 3 K Kt P two (best) |
| 4 K B to Q B fourth | 4 K Kt P one (bad) — Black should play here K B K Kt 2. |

5 K Kt to K fifth—Your best play is here to castle, forming the Muzio Gambit, a game, which in my present opinion is perfectly sound for White.

|  |  |
|---|---|
|  | 5 Q + (best) |
| 6 K to B (best) | 6 K Kt to R third (best) |

7 Q P two—In answer to this, I here suppose Black to play the ordinary move Q P 1, but his best play is P K B 6, as fully developed in the last game of my chapter on the Cochrane Gambit.

|  |  |
|---|---|
|  | 7 Q P one |
| 8 K Kt to Q third | 8 Gamb. P one |
| 9 K Kt P one (best) | 9 Q + |

In the first place,

| | |
|---|---|
| 10 K home (best) | 10 If he attack R with Q, you |

guard R with Kt, and then force Q with K B.   At present
you threaten to win Q with Kt.

Q to K R fourth (best)

| | |
|---|---|
| 11 K Kt to B fourth | 11 Q to Q R fourth + —Rather |

Q K Kt 4, but you have the better game.

12 B covers—In answer to this, Black should play Q Q R 5, and
on your then bringing out Q Kt R 3, he retreats Q to her 2, still
you get the better game by then advancing K Kt to Q 5.

Q to Q Kt third (if)

| | |
|---|---|
| 13 K Kt to Q fifth | 13 Q × Q P |
| 14 K B to Q third | 14 Q to Q B fourth (if) |
| 15 Q B to K third | 15 Q to R fourth + |
| 16 Q Kt P two | 16 Q to Q R fifth |
| 17 B + K and Q | 17 Q × B |
| 18 Kt × Q B P +, wins Queen. | |

In the second place,

| | |
|---|---|
| 10 K to B second (inferior) | 10 Q + |

11 K to his third—Black's best move in answer to this, is to +
with Q at K 7, changing Queens, and abandoning Pawn, but ex-
tricating Queen.   He may risk, against an inferior player, the
attack gained by now checking with Kt, and then with Bishop.
Suppose, however,

| | |
|---|---|
| | 11 K B to K second |
| 12 Kt to K B fourth | 12 B to K Kt fourth |
| 13 B to K B | 13 Q × R |
| 14 B + | 14 Q B P one |
| 15 B × P + | 15 Q Kt × B |
| 16 Q × Q, and will win. | |

### GAME II.
*Moves 1 to 9 as before.*

WHITE.                                             BLACK.

9 Q to K second—Many authors
dismiss the game at this point, as won for Black through
the acquired Pawn.   This error is one shared in by Lolli,
Philidor, Sarratt, and Les Amateurs, the fact being, White
can regain the Gambit P.   The present game and its vari-
ations were actually played out by me, as a game by cor-
respondence, some years back, with Mr. Bone.

| | |
|---|---|
| 10 Q Kt to B third | 10 Q B P one |

11 K R P one—You might also play K to B second, and then
Kt to K B fourth.

11 If Black retreat K Kt to Kt,
you take P with R P ; if he retake with B, you move Kt
K B second, and on his then playing Q Q second, you play
K R R fourth.

|   | K B P two (or Var.) |
|---|---|
| 12 Q B × Kt | 12 If he take B with B, you take |

K B P with P, and on his retaking with Q B, take P with
K R P ; Black then takes Kt, and you retake with Q.

<div align="center">K B P × K P</div>

13 Q to Q second

<div align="center">In the first place,</div>

<div align="center">13 B × B—If Q B K third, you</div>

take Q B with K B, and then take P with Q Kt.

| 14 Q × B | 14 K to Q |
|---|---|
| 15 Q R to K | 15 Q P one |
| 16 B × Q P | 16 Q B P × B |
| 17 Kt × Q P, and has a won game. | |

<div align="center">In the second place,</div>

<div align="center">13 Q P one</div>

| 14 Q R to K | 14 Q B K B fourth—If this B be |
|---|---|

played to K third, you move Kt Q B fifth.

| 15 K R P × P | 15 Q B to K Kt third |
|---|---|
| 16 Q B × B | 16 R × B |
| 17 B × Q P | 17 Q B P × B |
| 18 Kt × Q P, and has the better game. | |

<div align="center">In the third place,</div>

<div align="center">13 Kt P × R P</div>

| 14 Q Kt × P | 14 If Black take B, you retake |
|---|---|

with Q. If he play Q B K B fourth, you attack Q with
Q B.

<div align="center">Q P one</div>

| 15 B attacks Q | 15 If Q remove, you + with Kt. |
|---|---|

<div align="center">K B to K R third</div>

16 You may now + with Kt K B sixth, or take B, having in
either case a won game.

<div align="center">Variation on Move 11.</div>

<div align="center">11 K Kt P × P</div>

| 12 B × Kt (A.) | 12 B × B |
|---|---|
| 13 Q × P | 13 If he play K R Kt, you move |

K Kt K B second, and if he then bring K R K Kt third,
you answer with Q Kt K second.

<div align="center">K B to Kt second</div>

| 14 Q Kt to K second | 14 If Black advance K R P two, |
|---|---|

you play K Kt K B second.

<div align="center">Q Kt to Q second</div>

| 15 K Kt to K B second | 15 Kt to K B third—Black's Pawn |
|---|---|

<div align="right">must presently fall.</div>

<div align="center">A.</div>

| 12 Q × P | 12 Q B attacks Q |
|---|---|
| 13 Q to K B fourth | |

Firstly,

|                          | 13 R to K Kt            |
|--------------------------|-------------------------|
| 14 Kt to K B second      | 14 R to K Kt third      |
| 15 Kt × B                | 15 Kt × Kt              |
| 16 Q to K B third        | 16 R to K B third       |

17 Q B interposes and wins; observing, that if on the last move he had played Q K B third, you would also interpose B, and he durst not take Q P.

Secondly,

|                          | 13 K B P two            |
|--------------------------|-------------------------|
| 14 P × P                 | 14 B × P                |
| 15 Q B to Q second       | 15 B × Kt +             |

16 B retakes B, and ought to win.

Thirdly,

|                          | 13 Q Kt to Q second     |
|--------------------------|-------------------------|
| 14 K Kt to K B second    | 14 If he play Kt K B third, you take B with Kt; if, again, he advance K B P two, you take P with P, and on his retaking with B, play Q B Q second. |

|                          | K R to Kt               |
|--------------------------|-------------------------|
| 15 Kt × B                | 15 R × Kt               |
| 16 Q to K B third        | 16 Kt to K B third      |
| 17 Q B to K B fourth, &c. |                        |

Fourthly, and lastly,

|                          | 13 K B to Kt second     |
|--------------------------|-------------------------|
| 14 K Kt to K B second    | 14 K B P two            |
| 15 K P advances          | 15 Q P advances         |
| 16 K B to Q third        | 16 Q Kt to Q second     |
| 17 Kt × doubled Pawn, &c. |                        |

## GAME III.

*Moves 1 to 7, as in Game 1.*

| WHITE.                   | BLACK.                  |
|--------------------------|-------------------------|
|                          | 7 Gambit P advances (best) |
| 8 P attacks Q            | 8 Q +                   |
| 9 K to B second (best)   | 9 Q repeats +           |

10 K to his third—Here he should reply with K B P 2, which wins the game, as proved by Silberschmidt, whose demonstration of this important point I give in the last game of Cochrane Gambit. In the present game we assume he plays the two ordinary book-moves.

Firstly,

10 Q P one

11 B home—The Queen appears lost; Ponziani saves her by the following train of moves :—

|                          | 11 Kt +                 |
|--------------------------|-------------------------|
| 12 P × Kt (best)         | 12 B +                  |

| | |
|---|---|
| 13 K to his fourth (or Black could take Castle) | |
| | 13 Q P + |
| 14 K × P | 14 Q B P + |
| 15 K returns to his 4 | 15 Q × R |
| 16 B × B | 16 Q × R P |
| 17 Kt × K Kt P | 17 Q × Kt P |
| 18 Q × P (best) | 18 Q × Q + |
| 19 K × Q | 19 B × P |

20 Q B P one, having the better game ; two minor pieces being worth more than Rook and Pawn.

<div align="center">Secondly,</div>

| | |
|---|---|
| | 10 K B P attacks Kt |
| 11 Kt to Q third | 11 K Kt to B 2—Against an in- |

ferior player, this Kt might be sacrificed.

| | |
|---|---|
| 12 K Kt to B fourth | 12 K B pins Kt at R 3 |
| 13 K to Q third | 13 B × Kt |
| 14 B × B—If Black answer by Q P 1, you bring out Q Kt B | |

3, threatening to advance Kt Q 5, and thus recovering at
least the Gambit P ; for should he move Q B P one, you
take Kt with B +, and then capture Q P.

| | |
|---|---|
| | 14 Q B P one |

15 K R P two—Stronger than taking Kt with B ; since in the
latter case Black could subsequently advance Q P 2, and then
place R at K. Should Black answer your fifteenth move by push-
ing Q P 2, you take it with K P, and on his then checking with B,
you retire K to B 3, since if he should subsequently capture Q B P
with B, you would + with Q at K.

| | |
|---|---|
| | 15 P to K B 4 |
| 16 B × Kt + | 16 K × B |
| 17 Q Kt to Q second | 17 P × P + —If, instead, he ad- |

vance Q P 2, you take it with P, and on his retaking with
Q B P, offer to draw, by perpetually attacking Q with R.

| | |
|---|---|
| 18 Kt × P | 18 Q P two |
| 19 Kt to Q sixth + | 19 K to his second or third |
| 20 Q to K + | 20 K to Q second |
| 21 Kt × B | 21 R × Kt (best) |

22 Q to K 5—Ponziani dismisses the game here, remarking that
you not only recover certainly the Pawn, but have a very advan-
tageous situation.

<div align="center">GAME IV.</div>

<div align="center">*Moves* 1 *to* 4, *as in Game* 1.</div>

| WHITE. | BLACK. |
|---|---|
| | 4 K R P one (bad) (A.) |
| 5 Kt to K fifth | 5 R to second |

6 Q P two—Better than playing Q to R 5, as he would answer
with Q to K 2.

| | |
|---|---|
| | 6 Q P one—If Q to K 2, you |

move Q to her 3. If he play K B K 2, you play Q K R 5.

<div align="center">L 2</div>

| 7 Kt × B P | 7 R × Kt |
| 8 B × R + | 8 K retakes |

9 K R P two—If he take this P, you + with Q, and then take P with R.

　　　　　　　　　　　　　　9 B to K second — If he play
　　　K Kt B 3, you change Pawns, and push K Kt P one.

10 P × P—If Black should retake with B, you may capture P with Q B.

　　　　　　　　　　　　　10 R P × P

11 Q + —If he retire K to B, you push K Kt P one.

　　　　　　　　　　　11 K to K third (suppose)

| 12 Q to Kt sixth + | 12 K to Q second (if) |

13 R to R eighth, and wins.  Should Black vary his two last moves, you get still the best of the game.

### A.

|  | 4 Q P one (bad) |
| 5 K R P two | 5 K Kt P one |
| 6 K Kt to its fifth | 6 K Kt to R third |
| 7 Q P two | 7 K B P one (if) |
| 8 Q B × P | 8 P × Kt |

9 You now get a fine attack, by retaking either with B or with P.  I must add, that if on move 4 he play Q K 2, you push Q P 2, courting his taking P + with Q, in order to play K to B 2, opening your Rook upon King's file.

## GAME V.

### *Moves 1 to 4, as before.*

WHITE.　　　　　　　　　　　BLACK.

|  | 4 Kt P advances |
| 5 Kt to K fifth | 5 K Kt to R third (inferior) |

In the first place,

6 Kt × Kt P (bad)—Black can now get the better game by checking with Q, and on your interposing Kt, playing Q P 2. But if　　　　　　　　　6 Kt × Kt

| 7 Q × Kt | 7 Q P two |
| 8 Q × Gambit P | 8 P × B |
| 9 Q to K fifth + | 9 Q B covers |
| 10 Q × R | 10 Q to R fifth + |
| 11 K to B | 11 Q to K B fifth + |
| 12 K to Kt (if) | 12 Q × K P |
| 13 K R P one | 13 Q B to Q fourth |
| 14 Q to Kt eighth | 14 K B P two |
| 15 Q to K Kt third | 15 K B P advances |
| 16 Q to K B third | 16 Q to K eighth + |
| 17 Q covers | 17 B + |
| 18 K moves | 18 Q mates |

### In the second place,

| WHITE | BLACK |
|---|---|
| 6 Q P two | 6 Q P one |
| 7 K Kt Q third | 7 P to K B sixth |
| 8 K Kt P one | 8 K Kt Kt—If he move K B P |

2, you take K Kt, then take K B P and play K R P 1.

| | |
|---|---|
| 9 K R P one | 9 K R P two |
| 10 P × P | 10 Q B × P |
| 11 K to B second | 11 K R P one |
| 12 Q B to K B fourth | 12 K B to K second |
| 13 Q Kt to Q second | 13 P × P + |

14 Q B × P (best)—Von Der Lasa calls this even.  I prefer White's game.

### In the third place,

| | |
|---|---|
| 6 Castles | 6 Q P one |
| 7 Kt to Q third | 7 K B to Kt second |
| 8 Kt × P | 8 Castles |
| 9 Q P two | 9 Q Kt to B third |
| 10 Q B P one ; with even game. | |

## GAME VI.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K Kt to B third | 3 K Kt P two |
| 4 K B to Q B fourth | 4 K Kt P advances |
| 5 K B × P + (unsound) | 5 K × B (best) |
| 6 Kt to K fifth + | 6 K home (best)—If he move |

K K 3, you take Kt P with Q + ; and should he then take Kt, you + at K B 5, and advancing Q P 2, have a won game.

| | |
|---|---|
| 7 Q × P | 7 Q to K B third (inf) (See A.) |
| 8 Q to R fifth + | 8 K to his second (best) |
| 9 Q Kt to B third—In the next game you attack R. | |
| | 9 Q B P one |
| 10 Q P two | 10 Q P one |
| 11 Q B × P | 11 Q × B |

12 K R to K B—If Black + at your K 3, you cover with Kt. You have a fine attack, play as he will.  This mode of playing the Gambit deserves further analysis.

12 Q × R + —Von Der Lasa gives this as his best move.  If Q K 6 + you cover with Kt.

| | |
|---|---|
| 13 K × Q | 13 Q B K 3—Von Der Lasa thinks |

he may also defend himself here with K Kt R 3.

| | |
|---|---|
| 14 Kt Kt 6 + | 14 P × Kt |
| 15 Q × R | 15 K B K R third |
| 16 Q K R 7 + | 16 B in—Von Der Lasa prefers |

Black's game ; but I do not.

A.

|  |  | 7 K Kt to B third (best) |
| 8 Q × P | | 8 Q P one |
| 9 K Kt to B third (best) | | 9 Q Kt to B third |
| 10 Q P two | | 10 Q to K second |
| 11 Castles | | 11 Q B Q 2, better game. |

## GAME VII.

*Moves 1 to 8, as in Game 6.*

| WHITE. | | BLACK. |
| 9 Kt to K B seventh | | 9 Q × Kt |
| 10 Q to K fifth + | | 10 Q covers |
| 11 Q × R | | 11 K Kt to B third |

### FIRST DEFENCE.

12 Q Kt P one—Lolli considers this White's best.  Should you
play Q P 1, Black moves Q Kt B 3, threatening K to B 2,
and B K Kt 2.

|  |  | 12 Q Kt to B third |
| 13 Q B to Kt second (best) | | 13 Q Kt to K fourth |

14 If you + with B, he moves Q P, and on your then bringing
forth Q Kt, plays Q B P 1 ; afterwards playing Q to B 2, and B
K Kt 2.  If again you capture Kt with B, Black retakes with Q,
and when you play Q Kt B 3, moves Q B P 1, and Q K Kt 4, in
order to move K B Kt 2.

Q Kt to B third (best)—If Black now move Kt, or Q, or K,
to K B 2, you equally advance Kt to Q 5.

|  |  | 14 Q B P one (best) |
| 15 Castles K R | | 15 Q Kt to K B second (or A.) |
| 16 Kt + (must) | | 16 P × Kt |
| 17 Q × Kt + | | 17 Q × Q |
| 18 B × Q + | | 18 K × B |
| 19 R × P + | | 19 K to Kt 2 (suppose) |
| 20 Q P two, or doubles Rooks ; but Black wins. | | |

A.

|  |  | 15 Q Kt to Kt 3 |
| 16 Kt + | | 16 P × Kt |
| 17 B × Kt + | | 17 Q × B |
| 18 Q × P + | | 18 Q K Kt 2, better game. |

### SECOND DEFENCE.

| 12 Castles (best) | | 12 Q P one |
| 13 Q Kt B 3 (Var. B.) | | 13 Q B P 1 |
| 14 R × P | | 14 Q Kt Q 2—If you now + with |

Kt, he × it, and then moves Q to K B 2.  If you move
Rook to its fourth, he plays Q to K B 2, and on your push-
ing Q P 2, attacks Q with B.

| 15 Q P two (best) | | 15 Q to K B second |
| 16 K P advances | | 16 P × P |

| | |
|---|---|
| 17 P × P | 17 B attacks Q (bad. See C.) |
| 18 P × Kt | 18 Kt × P |
| 19 R × Kt | 19 B × R |
| 20 Q B to K Kt fifth (best) | 20 B × B |
| 21 Q to K fifth +, recovers piece, with best game. | |

<div align="center">C.</div>

| | |
|---|---|
| | 17 Kt × P (best) |
| 18 Q Kt P one | 18 Q Kt K Kt 3 |
| 19 B + and you have better game ; taking Kt with R if he move K K or K Q 2. | |

<div align="center">Var. B. (*More* 13, *Second Defence.*)</div>

<div align="center">FIRST.</div>

| | |
|---|---|
| 13 Q P two | 13 Q Kt to Q second |
| 14 K P advances | 14 P × P |
| 15 P × P | 15 Kt × P (best) |
| 16 R × P | 16 Q Kt K Kt third, better game. |

<div align="center">SECOND.</div>

| | |
|---|---|
| 13 Q Kt P one | 13 Q Kt to Q second |

14 If you play Q Kt B 3, he moves Q K B 2, taking Kt with Kt, if you +. But should you then, instead, take P with R, he moves Q B P 1, before B Kt 2.

| | |
|---|---|
| Q B to Kt second | 14 Q to K B second |
| 15 R × P | 15 B to Kt second |
| 16 B × Kt + | 16 Kt retakes |

17 Your game is bad, there being no better move than to take R P with Q.

<div align="center"># GAME VIII.</div>

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 Same move |
| 2 K B P two | 2 P × P |
| 3 K Kt to B third | 3 K Kt P two |
| 4 K B to Q B fourth | 4 K B to Kt second (best) |

5 K R P two (inferior)—Should Black answer with K B P 1, you take Kt P with Kt, and if he retake Kt, + with Q K R 5, and K B 7, successively ; then taking K B with Q, &c.

| | |
|---|---|
| | 5 K Kt P one (inferior) |
| 6 K Kt to Kt fifth | 6 K Kt to R third |
| 7 Q P two | 7 P to K B 3 |
| 8 Q B × P | |

<div align="center">FIRST.</div>

8 Q P one—He can get an equal game by playing Q P 2, and on your taking it with K B, his P × Kt.

9 Castles—You may also get the better game by Kt K 6.

| | |
|---|---|
| | 9 P × Kt (fatal) |
| 10 B × P | 10 Q to her second |
| 11 Q to her second, winning. | |

SECOND.

8 P × Kt

| | |
|---|---|
| 9 B × P | 9 B to K B third |
| 10 B × Kt | 10 B × P + |

11 K to Q second, with equal game, moving K Q 3, if his B +.

## GAME IX.

*Moves 1 to 5, as in Game 8.*

| WHITE. | BLACK. |
|---|---|
| | 5 K R P one (best) |
| 6 P × P | 6 P × P |
| 7 R × R | 7 B × R |
| 8 Kt to R second | 8 Q to K second—He may also move K Kt B 3. |

If you now move Q K R 5, he may either take K P with Q +, or he may play B Kt 2 ; and should you answer the latter move by playing Q Kt B 3, he moves Q B P 1, and if you bring K Kt B 3, replies with B R 3.

| | |
|---|---|
| 9 Q P one | 9 Q B P one |
| 10 Q to K R fifth | 10 B to Kt second |
| 11 K Kt to B third | 11 Q P two |
| 12 B to Q Kt third | 12 K B to R third, preserving P, |

and intending Q Kt Q 2, next time.

## GAME X.

*Moves 1 to 5, as in Game 8.*

| WHITE. | BLACK. |
|---|---|
| | 5 K R P one |
| 6 Q P two | 6 Q P one |
| 7 Q Kt to B third | 7 Q B P one |
| 8 P × P | 8 P retakes P |
| 9 R × R | 9 B × R |

10 Kt to K fifth—This move is by Greco ; its produce is a violent but unsound attack.

| | |
|---|---|
| | 10 P × Kt (best) |
| 11 Q to K R fifth | 11 Q to K B third |
| 12 P × P | 12 Q to K Kt second |
| 13 P to K sixth | |

FIRST DEFENCE.

13 K Kt to B third (best)

14 P × P + —In answer to this, should Black play K to K B, you take Gambit P with Q B, for if he capture Queen, he is checkmated.

14 K to his second (best)

If he move K to Q, you capture K Kt P with Q.

| | |
|---|---|
| 15 Q to K second | 15 Q B attacks Q |
| 16 Q to her third | 16 Q Kt to Q second |
| 17 Q to Q fourth | 17 K Kt R 4, better game. |

SECOND DEFENCE.

13 Q B × P (second best)

| 14 B × B | 14 Kt attacks Q |
| 15 B × K B P + | 15 K to his B |
| 16 Q to K Kt sixth | 16 Q × B |
| 17 Q × K Kt P | 17 K Kt × K P |
| 18 Q × Gambit P | 18 Q × Q |
| 19 Q B × Q—Black wins. | |

## GAME XI.

### *Moves 1 to 5, as in Game 8.*

| WHITE. | BLACK. |
| | 5 K R P one |
| 6 Q P two | 6 Q P one |
| 7 Q B P one | 7 Q Kt to B third |
| 8 P × P | 8 P × P |
| 9 R × R | 9 B × R |
| 10 Q to K second | 10 Q to K second |
| 11 Q Kt to R third | 11 B pins Kt |
| 12 Q B to Q second | 12 Castles |
| 13 Castles | 13 K Kt to B third |
| 14 K B to Q third | 14 R to K |
| 15 R to K | 15 K Kt to R fourth |
| 16 Q to K B second | 16 B × Kt |

17 P × B—Black has kept the Pawn. This example is the opening of a game really played between De la Bourdonnais and M'Donnell, printed in my Chess Studies.

## GAME XII.

### *Moves 1 to 5, as in Game 8.*

| WHITE. | BLACK. |
| | 5 K R P one |
| 6 Q P two | 6 Q B P one (A.) |
| 7 Q to her third | 7 K Kt to K second |
| 8 P × P (B.) | 8 P × P |
| 9 R × R | 9 B × R |

10 If you take P with Kt, his Queen +, and wins Kt. If you move K Kt P 1, he attacks Kt with P.

| K P advances | 10 K Kt to Kt third (best) |
| 11 B × P + (if) | 11 K retakes B |
| 12 Q to K B fifth + | 12 K to Kt second |
| 13 Kt × P | 13 Q P one |

14 If you push K P, Black answers with Q K B 3, and if instead you + with Q K B 7, he plays K to R 3. Black has the better game.

### A.

6 Q P one (best)

7 Q B P one—If he answer with B K 3, you change Bishops, then take off Pawns and Rooks, and regain P by moving Q to her Kt third. His best move would be Q B P 1, which would enable him to keep the Gambit P, but if

                      **7** Q B pins Kt (bad)

  **8** Q to Kt third—If he play B K R 4, you take off Pawns, and then win a piece by capturing B with R.

                      **8** B × Kt (if)

  **9** B × P +             **9** K to B

 **10** P × B, with the better situation.

                         **B.**

  **8** K P advances (stronger)    **8** K Kt to its 3 (suppose)

  **9** B × B P +, then on his taking B with K, + with Q at K B 5, taking Kt, &c.

## GAME XIII.

| WHITE. | BLACK. |
|---|---|
| **1** K P two | **1** K P two |
| **2** K B P two | **2** P × P |
| **3** K Kt to B third | **3** K Kt P two |
| **4** K B to Q B fourth | **4** K B to Kt second |
| **5** K R P two | **5** K R P one |
| **6** Q P two | **6** Q P one |
| **7** Q B P one | **7** Here Von Der Lasa prefers |

            K Kt P one, on which you may frame a sort of Muzio, but an unsound one, by taking P with Q B. Black has a safe defence now by Q B P 1. Jaenisch prefers to all other moves

                      Q Kt to Q second

| **8** Q to Q Kt third | **8** Q to K second |
| **9** Castles | **9** Q Kt to Kt third |
| **10** K R P × P (if) | **10** P × P |
| **11** Kt × P (unsound) | **11** Kt × K B |
| **12** Q × Kt | **12** Q × Kt |
| **13** R × P | **13** Q B to R sixth |

 **14** Q to Q R fourth +—If Q × K B P +, he wins by moving K Q, and if you retreat Q K 2, he Castles.

                      **14** Q B P one

| **15** Q to Q B second | **15** Q K Kt 3, wins. |

## GAME XIV.

| WHITE. | BLACK. |
|---|---|
| **1** K P two | **1** K P two |
| **2** K B P two | **2** P × P |
| **3** K Kt to B third | **3** K Kt P two |
| **4** K B to Q B fourth | **4** K B to Kt second |
| **5** K R P two | **5** K R P one |
| **6** Q P two | **6** Q P one |
| **7** Q Kt to B third | **7** K Kt P one — Should rather move Q B P one. |

                    FIRST REPLY.

| **8** K Kt Kt (best) | **8** K B B third |
| **9** Q B × P | **9** B × P + |

| | |
|---|---|
| 10 K Kt P covers | 10 K B to Kt fourth |
| 11 Q to Q second | 11 B × B |
| 12 Q × B | 12 Q to K B third |
| 13 K Kt to K second | 13 Q × Q |
| 14 Kt × Q—Even game. | |

### SECOND REPLY.

8 Q B × P—This description of Muzio is said by Von Der Lasa to be unsound.      8 P × Kt

9 Q × P           9 K B × Q P

10 Castles, Q R—You might also try K B × K B P +, as in next game, under very similar circumstances.

| | |
|---|---|
| | 10 B × Kt |
| 11 B to K fourth | 11 K R to R second |
| 12 Q to K Kt third | 12 K B × B |
| 13 Q × Kt + | 13 K to K second |
| 14 Q × R | 14 Q to K B |
| 15 K R K B | 15 Q B to K third |

Black for choice.

## GAME XV.

*Moves 1 to 6, as in last game.*

| WHITE. | BLACK. |
|---|---|
| 7 Q Kt to B third | 7 Q B P one |

8 P × P—This game introduces a new species of Muzio Gambit; the variations of which I take from the last edition of Allgaier. I do not think it can be sound, but it possesses great strength. You may also on this move advance K Kt P one, courting the Muzio.      8 P × P

9 R × R          9 B × R

10 K Kt P one—You may also risk K to B second, and then on his pushing K Kt P, play Q K R, but it is dangerous.

### FIRST DEFENCE.

| | |
|---|---|
| | 10 P × P |
| 11 B × K B P + | 11 K × B |
| 12 Kt × P + | 12 K to K second |
| 13 Q to K R 5, with better game. | |

### SECOND DEFENCE.

| | |
|---|---|
| | 10 Q to K B third |
| 11 P × P | 11 P × P |
| 12 K P one | 12 P × P |
| 13 Q Kt to K fourth | 13 Q to K second |
| 14 K Kt to Kt fifth, with fine attack. | |

### THIRD DEFENCE.

| | |
|---|---|
| | 10 K Kt P one |
| 11 Q B × P—Here you form a Muzio. | |
| | 11 P × Kt |
| 12 Q × P | |

FIRST REPLY.

12 K Kt to B 3 — If he play
Q K B 3, you Castle or push K P.

| WHITE | BLACK |
|---|---|
| 13 K P one | 13 P × P |
| 14 P × P | 14 Kt to Q 4 |
| 15 Castles | 15 Q B to K third |
| 16 Q to K R fifth | 16 B to K Kt second |
| 17 Q B to Kt fifth | 17 Q to her second |
| 18 Q Kt to K fourth | 18 B × K P |
| 19 B to K B sixth, will win. | |

SECOND REPLY.

12 Q to K second

| WHITE | BLACK |
|---|---|
| 13 B × Q P | 13 Q × B—If he move Q K Kt 4, you Mate in two moves. |
| 14 Q × K B P + | 14 K to Q |
| 15 Q × Kt + | 15 K to B second |
| 16 Q × K B | 16 Q × P + |
| 17 K to Q 2, with a good game. | |

THIRD REPLY.

12 K B × P

| WHITE | BLACK |
|---|---|
| 13 B × K B P + | 13 K × B (or A.) |
| 14 B to K fifth + | 14 Kt covers |
| 15 B × B | 15 Q B to K third |
| 16 Castles | 16 Q Kt to Q second |
| 17 R to K B | 17 Q B P one |
| 18 B × Kt | 18 Kt × Kt |
| 19 K P one | 19 Q P × P |
| 20 Q Kt K 4, and wins. | |

A.

13 K to B

| WHITE | BLACK |
|---|---|
| 14 K B × Kt | 14 K × B |
| 15 Q to K R fifth | 15 Q to K B third |
| 16 Q to K eighth + | 16 Q covers |
| 17 Q to K Kt sixth + | 17 B covers |
| 18 Castles | 18 Q to K B second |
| 19 Q × Q P | 19 Q B to Kt fifth |
| 20 Q to Q eighth + | 20 B covers |
| 21 Q to K Kt fifth + | 21 Q covers |
| 22 Q × Q + | 22 K × Q |
| 23 R Q eighth, wins. | |

## GAME XVI.

*Moves 1 to 4, as before.*

| WHITE. | BLACK. |
|---|---|

5 Castles (best)— If, in reply, Black attack Kt with Kt P, you play Q B P one, giving up Kt, and resolving the *début* into a species of Muzio.  5 Q P one

6 Q P two  6 K R P one—His best move is K Kt K 2, or Q Kt Q 2.

7 Q B P one—To move K Kt P 1 were unsound, as he answers K Kt P 1, and the Muzio would be unfavourable for you.

<div align="center">7 Q B P one</div>

8 K Kt P one (best)

<div align="center">FIRST REPLY.</div>

<div align="center">8 P × P</div>

9 K B × P +  9 K × B

10 Kt to K 5 +—Should he move K K 2, you + with R, and then, on his going home, move Q K R 5.

<div align="center">10 K to his third (if)</div>

11 Q K Kt 4 +  11 K to his second

12 R +  12 K home

13 Q to K R fifth  13 P × P +

14 K to corner—Should Black here take Kt, or bring K Kt to B 3, you Mate in two moves. Suppose

<div align="center">14 Q B to K third</div>

15 Mates in three moves.

<div align="center">SECOND REPLY.</div>

<div align="center">8 K Kt P one</div>

9 Q B × P—You now form the Muzio, under highly favourable circumstances.

<div align="center">9 P × Kt</div>

10 Q × P  10 Q to K B 3 (best)—If he play K Kt B 3, you take Q P with B, and on his retaking with Q, advance K P. If he move, instead, Q B K 3, you change Bishops, and take Q P with B, and should he then move Q Q 2, your Q K R 5 +.

11 At this stage Von Der Lasa plays Q K R 5, and on his responding Q K Kt 3, changes Queens, and × Q P with B, considering the party equal. In a game I had the honour to win of Mr. Cochrane (Chess Studies, No. 860), I continued thus :—

Q Kt to Q second  11 Q B to K third

12 Q P one  12 Q B to Q second

13 K P one  13 P × P

14 Q Kt to K fourth  14 Q to K Kt third

15 P × Q B P  15 Q B × P

16 B × K P, with the better game.

<div align="center">

## GAME XVII.

*Moves 1 to 4, as before.*

</div>

| WHITE. | BLACK. |
|---|---|
| 5 Castles (best) | 5 Q P one |
| 6 Q B P one | 6 K R P one |
| 7 Q P two | 7 Q Kt Q second |
| 8 K Kt P one | 8 Q Kt to Kt third |
| 9 K B to Kt third | 9 K Kt P one |
| 10 Q B × P | 10 P × Kt |
| 11 Q × P | 11 Q B to K third |
| 12 B × B | 12 P × B |

| | |
|---|---|
| 13 Q + | 13 K to Q second |
| 14 B to K third | 14 K Kt to B third |
| 15 Q to K Kt sixth | 15 K R to Kt |
| 16 K P one | 16 Q to K |
| 17 Q × Q + | 17 Kt × Q |
| 18 R + | 18 K Q B third |
| 19 Q Kt to R third | 19 P × P |
| 20 P × P | 20 K R to K B |
| 21 Q R to K B | 21 R × R |
| 22 R × R | 22 Q Kt to Q fourth |

Black will win. This game is from Jaenisch, who gives it as a model of defence; but I think the attack could be strengthened.

## GAME XVIII.

### BLACK EVADES THE GAMBIT.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 Q P two—At this point many |

moves present themselves for evading the Gambit, of which I shall only notice in detail the two most in vogue. If he move Q P 1, you play K Kt B 3; and then if he pins Kt, you move K B Q B 4. He has a safe defence in Q K B 3, to which your best response is Q P 1; indeed, this move Q K B 3 for Black is better than Q K R 5 +, on which you play K Kt P 1, and if he retreat Q K B 3, your K B P × P, afterwards moving K B Kt 2, if he retake with Queen. If the play at move 2, K Kt B 3, you answer Q Kt B 3, and get the better game. Jaenisch considers there is no satisfactory way of evading the Gambit. I am at issue with him on the point.

3 K P × P—May also play Q to K B third.

### FIRST DEFENCE.

|   | 3 K P × K B P (best) |
|---|---|

4 K Kt to B third—You may also move B Kt 5 +, and on his replying Q B Q 2, play Q K 2 +, bringing out then, if his Q cover, Q Kt B 3.                 4 Q × P (A.)

5 Q P two—You may also play Q Kt B 3.

|   | 5 Q to K fifth + —Von Der |
|---|---|

Lasa plays here K Kt P 2, and makes it an even game.

| | |
|---|---|
| 6 K to B second (best) | 6 B to K second |
| 7 K B to Q third | 7 Q to her B third |
| 8 Q B × P | 8 Q B to K third |
| 9 Q to K second | 9 Q to her second |
| 10 Q B P two | 10 Q B P one |
| 11 Q Kt to B third | 11 K Kt to B third |
| 12 K R P one | 12 Castles—Even. |

A.

| | |
|---|---|
|   | 4 K Kt to B third |
| 5 K B to Q B fourth | 5 K B to Q third |

| | |
|---|---|
| 6 Castles | 6 Castles |
| 7 Q P two | 7 Q B P one |
| 8 Q Kt to B third | 8 Q B to Kt fifth |
| 9 Q Q 3, with better game. | |

### SECOND DEFENCE.

| | |
|---|---|
| | 3 Q × P |
| 4 Q Kt to B third | 4 Q to K 3 |
| 5 K Kt to B third | 5 P × P + —If he advance K P, you move Kt to K 5. |

6 K to B second—Threatening + B, and R to K.

#### BLACK'S FIRST REPLY.

| | |
|---|---|
| | 6 Q B P one (best) |
| 7 K B to K second (B.) | 7 K Kt to B third |

8 R to K, and the game is even.

#### B.

| | |
|---|---|
| 7 Q P two (best) | 7 K B to Q third |
| 8 K B to Q third | 8 K Kt to K second |
| 9 K R K, with better game. | |

#### BLACK'S SECOND REPLY.

| | |
|---|---|
| | 6 B + (bad) |
| 7 Q P two | 7 B to Q Kt third—He should rather move B to K second. |

8 K B +, and whether he move K, or play Q B P 1, you seat R at K.

#### BLACK'S THIRD REPLY.

| | |
|---|---|
| | 6 Q to her Kt third + (safe) |
| 7 Q P two | 7 K Kt to B third |
| 8 B + | 8 P covers |
| 9 R + | 9 K B covers |
| 10 K B to Q B fourth | 10 Q to Q B second |

The position is slightly in your favour.

## GAME XIX.

### BLACK EVADES THE GAMBIT.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 K B to Q B fourth (best) |
| 3 K Kt to B third | 3 Q P one |

4 Q B P one—Should Black answer with Q to K 2, you push Q P 2, not regarding his taking K P with Q, or chg with B, after changing Pawns, as you would retire to K B 2.

| | |
|---|---|
| | 4 Q B to Kt fifth |

5 P × P—You may also form a strong but dangerous game by playing Q P 2, now, retaking Q B with K Kt P, if Q B × Kt, prepared to play K K 2 if his Q +.

#### FIRST DEFENCE.

| | |
|---|---|
| | 5 P retakes P |

6 K B to Q B fourth—He should now take Kt, and on your

retaking with Q, bring out K Kt B 3, and the game would be equal. If he play, instead, Q Kt Q 2, you advance Q P 2. Should he move K Kt B 3 now, you at once take K B P +.

<div align="center">SECOND DEFENCE.</div>

|  |  |
|---|---|
|  | 5 B × Kt (inferior) |
| 6 Q × B | 6 P × P |
| 7 Q to K Kt third | 7 Q to K B third |
| 8 K B to Q B fourth—White is to be preferred. | |

Note.—I dismiss this chapter with but one brief remark. Against any one of the different modes of attack herein laid down, I consider that Black will get the better game, and ought, therefore, to accept the Gambit.

# CHAPTER XI.

## KING'S ROOK'S PAWN'S GAMBIT.

THIS variation of the Gambit is hardly played as much as it deserves. The first player acquires a good position, and gives up no piece in sacrifice, though his game may be defined as lost by its nature.

<div align="center">GAME I.</div>

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 2 |
| 2 K B P two | 2 P × P |

3 K R P 2—Your design is not only to prevent Queen from checking, but to impede Black's supporting Gamb. P, by K Kt P 2.

|  |  |
|---|---|
|  | 3 K B to K second (best) |
| 4 K Kt to B third | 4 Q P one |

5 Q P 2—If he answer K Kt P 2, you take with R P, and on his re-capturing with B, you get a fine game by K Kt P 1.

|  |  |
|---|---|
|  | 5 Q B pins Kt (best) |

6 If you move Q Kt Q 2, he plays K Kt B third, in order to proceed to R 4 ; and then may castle.

|  |  |
|---|---|
| Q B × P | 6 B × R P + |

7 If you take B with R, he × Kt, as his best.

| K Kt P one | 7 K B to Kt fourth |
|---|---|
| 8 B × B | 8 B × Kt |
| 9 Q × B | 9 Q × B |

10 Q Kt to B third—White has an attacking position. At move 8, you might also play out K B.

<div align="center">GAME II.</div>

<div align="center">*Moves 1 to 3, as before.*</div>

| WHITE. | BLACK. |
|---|---|
| 4 Q to K Kt fourth | 4 K Kt to B third (or A.) |

<div align="center">FIRST.</div>

| Q × K Kt P (bad) | 5 R attacks Q |
|---|---|
| 6 Q to R sixth (must) | 6 K B to Q third (best) |
| 7 K R P one | 7 R to K Kt fifth |

8 K P advances (best)      8 K B × P (best)—Black may
be said to have a winning game, from the restricted posi-
tion of your Queen.   Should you attack R with B, he may
push Gambit P.   He still threatens to win Queen, by play-
ing B to Q 3, and then to its own sq.

<div align="center">SECOND.</div>

| | |
|---|---|
| 5 Q × Gamb. P (best) | 5 Castles |
| 6 Q P one | 6 Q P two |
| 7 K P attacks Kt | 7 Kt to R fourth |
| 8 Q to K B second | 8 K B P one |

<div align="center">Black has the better game.</div>

<div align="center">A.</div>

| | |
|---|---|
| | 4 Q P two (best) |
| 5 Q × Gamb. P | 5 P × P |
| 6 Q × K P | 6 K Kt B third |
| 7 Q to K B third | 7 Castles |
| 8 K B to Q B fourth | 8 Q B to Kt fifth |
| 9 Q × Q Kt P | 9 Q to Q third |
| 10 Q to Q Kt third—If Q × R, he wins by Q Kt B 3. | |
| | 10 Q Kt to B third. |

<div align="center">Black ought to win.</div>

# CHAPTER XII.
## KING'S KNIGHT'S GAMBIT.

THAT Variation of the King's Gambit in which White advances
Rook's Pawn before bringing out Bishop, and carries Kt on being
attacked by K Kt P, to K 5, I class as the King's Knight's Gam-
bit, in order to break the subject into a certain number of heads,
for the sake of explanation.   This mode of playing the Gambit is
not quite so strong for White, as those games which follow your
bringing out King's Bishop as in the regular King's Gambit.
The King's Knight's Gambit, and the Allgaier Gambit, spring
from the same opening.   Both are by their nature lost games for
White.

<div align="center">GAME I.</div>

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K Kt to B third | 3 K Kt P two |
| 4 K R P two | 4 K Kt P advances (best)— |

The move K B P one is too puerile to dwell upon.   Your
response thereto is Kt × P.

5 K Kt to K fifth—When the Kt at this point is played to its
fifth, the game becomes the Allgaier Gambit.

<div align="center">5 K R P two (best)</div>

<div align="center">In the first place,</div>

6 K B to Q B fourth (best)   6 K R to its second (best) ; but
                                        may also risk K Kt R 3.

<div align="right">M</div>

| | |
|---|---|
| 7 Q P two | 7 Q P   one   (inferior) — See Game 3. |
| 8 Kt to Q third | 8 Gambit P on |

9 You should push K Kt P, as in next game.  If you attack Q with B, he × P with Gamb. P, and on your playing R to Kt, moves K B to K 2.

| | |
|---|---|
| P × P | 9 K B to K second |

10 If you take P, he retakes with Q B, attacking Q, and then × R P +.

| | |
|---|---|
| Q B to K Kt fifth | 10 B × B |
| 11 P × B | 11 Q × P—Black keeps Pawn. |

If you advance K B P, he retires Q K Kt 2 ; and if, instead, you take P, he retakes with either Q or B.  If you play Q Q 2, he changes Queens.

### In the second place,

| | |
|---|---|
| 6 Q P two (inferior) | 6 Q to K B third (inferior), but given as best by Lolli, Del Rio, &c. (A.) |

#### FIRST.

7 If you move Q Kt B 3, he plays Q B P 1.

| | |
|---|---|
| Q B P one | 7 Q P one |
| 8 Kt to Q third | 8 K B to R third |

9 Q to K second—If, on this, or next move, you advance K P, he × P.

| | |
|---|---|
| | 9 K Kt to K second |
| 10 Q to K B second | 10 K Kt to Kt third |

Black keeps the Pawn.

#### SECOND.

| | |
|---|---|
| 7 K B to Q B fourth | 7 K Kt to R third |

8 Q B P one—It is upon this move, the flaw in Lolli's play of Q K B 3 is developed.   White should, instead, bring Q Kt to B 3, and would have a winning game.

| | |
|---|---|
| | 8 K B to Q third (best) |
| 9 K Kt to Q third | 9 Gambit P advances—Now, if you advance K P, he × Kt P with P.  If you take P with P, he + with B, and then × K R P, which was overlooked by Salvio, who directs Black to play Q P 1 at move 8. |
| 10 Q B attacks Q (if) | 10 P × Kt P |
| 11 R to Kt | 11 Bishop + |
| 12 K to Q second | 12 Q to K B sixth |

Del Rio dismisses the game, as won for Black.  Lolli dissents, and proposes,

| | |
|---|---|
| 13 Q to K second | 13 If Black take Q, he gets, it is granted, a bad game ; but he introduces a move first noticed in the *Traité des Amateurs*. |
| | K B P one |
| 14 B × Kt | 14 R × B |
| 15 R × P | 15 Q × Q + |
| 16 K × Q | 16 B × P, and wins. |

A.

6  Q P one (best)

7  Kt to Q third            7  Gambit  P  advances,  and
    should you take P with P, plays B to K 2, with the better
    game.

## GAME II.

### *Moves 1 to 5, as in Game 1.*

| WHITE. | BLACK. |
|---|---|

6  K B to Q B fourth        6  K R to R second

7  Q P two—Here you may get a fine attack, though radically
unsound, by giving up B and Kt for K B P and R ; after-
wards moving Q P 2, and if he reply K B R 3, taking Gamb. P at
once ; pinning B if he retakes.

7  Q P one (inferior)

8  Kt Q third              8  P to K B sixth (best)

9  K Kt P one (best)—On this point I have been favoured with
numerous variations by Kieseritzkij, who considers White now to
have the better game.  Of these I proceed to give an outline ;
confessing that to me they are not perfectly satisfactory ; though,
with Von Der Lasa, I think the game now even.

### FIRST METHOD.

9  K Kt to K second (best)

10  K Kt to B fourth        10  Here  Von  Der  Lasa  plays
    Q Kt Q 2, and dismisses the game as even.  Kieseritzkij
    gives                          K Kt to Kt third

11  K to B second          11  Q Kt to Q second

12  Q Kt to B third        12  Q Kt to K B third

13  Q to her third, with fine game.

### SECOND METHOD.

9  K Kt to B third

10  Q Kt to B third        10  Q Kt to B third

11  K Kt to B fourth       11  Q Kt to K second

12  K to B second          12  Q B P one

13  K P one                13  P × P

14  P × P                  14  Q × Q

15  R × Q                  15  K Kt to Q second

16  Q Kt to K fourth, with the better game.

### THIRD METHOD.

9  K Kt to R third

10  K Kt to B fourth       10  K B P two

11  Q Kt to B third        11  P × P

12  Q Kt × P               12  Q B to K B fourth

13  Q Kt to Kt fifth, with the better game.

### FOURTH METHOD.

9  K R K R

M 2

| | |
|---|---|
| 10 Q Kt to B third | 10 K B to Kt second |
| 11 K Kt to B fourth | 11 K Kt to K second |
| 12 K to B second | 12 K to K B |
| 13 K R to K | 13 Q B P one |
| 14 Q R P two | 14 Q R P one |
| 15 Q Kt P two | 15 Q Kt P two |

16 K B to Q Kt 3, with good game. In this, as in other positions arising from Kieseritzkij's mode of play, Black should aim at sacrificing a piece for the two Pawns, K R P and K Kt P.

### FIFTH METHOD.

9 If he play Q B P 1, you move K Kt B 4, and on his then advancing Q Kt P 2, play K B Q. 3. If he advance Q B P 2, you answer Q B P 1. Q Kt to B third—If he play, instead, Q Kt Q 2, you move K Kt B 4, and if he continue Q Kt Kt 3, you reply K B Q 3.

| | |
|---|---|
| 10 Q B to K third | 10 K Kt to K second |
| 11 K Kt to B fourth | 11 K Kt to Kt third |
| 12 Q Kt to B third | 12 Kt × Kt |
| 13 B × Kt | 13 Q Kt to K second |
| 14 K to B second | 14 Kt to Kt third |
| 15 Q to Q second | 15 Kt × Kt |
| 16 P × Kt | 16 K B to K second |

17 K to Kt third, with better game.

### SIXTH METHOD.

9 If he play Q B K 3, you push Q P, and on his replying Q B Q 2, advance K P. If he move Q K 2, you play K K B 2. Q K B third

| | |
|---|---|
| 10 K Kt to B fourth | 10 K Kt to K second |
| 11 Q Kt to B third | 11 Q B P one |
| 12 K P one | 12 Q P × P |
| 13 Q Kt to K fourth | 13 Q to K Kt second |

14 Kt Q 6 +, with better game.

### SEVENTH METHOD.

9 K B to R third—If he move K B K 2, you play K K B 2. If he move K B K Kt 2, you answer Q B K 3, and should he then play Q Kt B 3, reply with K B Q Kt 5.

| | |
|---|---|
| 10 K Kt to B fourth | 10 B × Kt |
| 11 B × B | 11 K Kt to K second |
| 12 K to B second | 12 K Kt to Kt third |
| 13 Q to Q second | 13 Kt × B |
| 14 P × Kt | 14 K B P two |
| 15 K P advances | 15 P × P |

16 K B P × P—White's game for choice.

## GAME III.

*Moves 1 to 5, as in Game 1.*

| WHITE. | BLACK. |
|---|---|
| 6 K B to Q B fourth | 6 K R to R second |
| 7 Q P two | 7 P K B 6 (best), as suggested |

by Von Der Lasa. Here, if he moves instead K B K 2,
you take P with Q B, and if his B × R P +, cover with
Kt P. Should he then move B K Kt 4, or B K 2, you take
R P with R.

8 K Kt P one (best)—If you × P, he moves Q P one, and
then K B K 2.
| | 8 Q Kt to B third |

### In the first place,

| | |
|---|---|
| 9 Kt × Kt | 9 Q P × Kt (best) |
| 10 Q B to K B fourth | 10 Q to K second |
| 11 Q Kt to B third | 11 Q B to K third |
| 12 Q P advances | 12 Castles Q R, better game. |

### In the second place,

| | |
|---|---|
| 9 Kt to K Kt sixth | 9 K B to Kt second |
| 10 K P 1 (A.) (B.) | 10 Q P two |
| 11 K B to Q third | 11 K B P two |
| 12 K P × P *en pass.* | 12 K B × P |
| 13 Q B P one | 13 K Kt K 2, better game. |

### A.

| | |
|---|---|
| 10 Q B to Kt fifth | 10 K B to K B third |
| 11 Q to Q second | 11 B × B |
| 12 P × B | 12 P × Kt |
| 13 B × K Kt | 13 R K Kt 2, better game. |

### B.

| | |
|---|---|
| 10 Q B P one | 10 K Kt to B third |
| 11 Q B to Kt fifth | 11 P × Kt |
| 12 K P advances | 12 Q P two |

13 K B Q 3—If P × Kt, he replies K B × P, and if then Q B
× B, he retakes with Q ; checking with R, should your K B then
× P.
| | 13 Q B to K B fourth |
| 14 B × B | 14 P × B |
| 15 Q to Q third | 15 Q to Q second |
| 16 P × Kt | 16 K B K R, better game. |

## GAME IV.

*Moves 1 to 5, as before.*

| WHITE. | BLACK. |
|---|---|
| | 5 Q to K second (inferior) |

#### FIRST MODE OF PLAY.

| | |
|---|---|
| 6 Kt × Kt P | 6 K B P two (best) |
| 7 K Kt to B second | 7 P × P |

8 Here the best move is indisputably Q K Kt 4, recovering
P with an equal game; a move all authors have overlooked.
They all agree in playing thus :—

|  |  |
|---|---|
| Q + | 8 K to Q |
| 9 Q to K B fifth | 9 K P advances—He may also |

bring out K Kt, and on your taking Gambit P with Q, push
Q P 2.

10 If you take P with P, he retakes with P, and on your moving
Kt to Kt 4, places K Kt R 3 ; you then take Kt, and he retakes
with B.

|  |  |
|---|---|
| K Kt to Kt fourth | 10 P × P + |
| 11 K × P | 11 Q P one |
| 12 Q × Gambit P | 12 K R P two |
| 13 Kt to K third | 13 K B to R third |
| 14 Q to K B second | 14 K Kt to B third—If you now |

move K B Q 3, he answers with R to K, or K Kt Kt 5.

|  |  |
|---|---|
| 15 K to Q | 15 Kt to Kt fifth |
| 16 Kt × Kt | 16 B × Kt + |
| 17 K B covers | 17 K B × Q B (best) |

Black ought to win.

### SECOND MODE OF PLAY.

|  |  |
|---|---|
| 6 Q P two (best) | 6 K B P two (A.) |

7 Q B × P—Your best move is K B Q B 4, on which he
replies K Kt B 3, and you castle or play Q Kt B 3, with better
game.

|  |  |
|---|---|
|  | 7 Q P one |
| 8 B attacks Q | 8 Kt covers |

9 Q Kt to B third—If Black take Kt, you win by advancing
this Kt to Q 5.

|  |  |
|---|---|
|  | 9 Q B P one |
| 10 B × Kt | 10 Q × B |
| 11 K Kt to Q B fourth | 11 Q Kt P 2, and on Kt retreat- |

ing to K 3, moves Q Kt P one, with better game.

### A.

|  |  |
|---|---|
|  | 6 Q P one (best) |
| 7 Kt × Kt P | 7 K B P two (best) |
| 8 K Kt to B second | 8 P × P (B.) |
| 9 Q + | 9 K to Q |
| 10 Q B × P | 10 K Kt to B third |
| 11 Q to K second | 11 K R P two |
| 12 Q B P two | 12 Q B P one |

The position is a trifle in favour of Black.

### B.

|  |  |
|---|---|
|  | 8 K Kt to B third |
| 9 Q B × P | 9 P × P |
| 10 K B to K second | 10 Q P one |
| 11 B K R 5 + | 11 K to Q—Even. |

## GAME V.

*Moves 1 to 5, as before.*

WHITE.             BLACK.

           5 K B to K second (inferior)

### FIRST MODE OF PLAY.

| | |
|---|---|
| 6 K Kt × Kt P | 6 B × R P + |
| 7 Kt to K B second | 7 Q P one |
| 8 Q P two | 8 Q to K Kt fourth |
| 9 Q to K B third | 9 K B to Kt sixth |

Black has better game.

### SECOND MODE OF PLAY.

| | |
|---|---|
| 6 Q × P | 6 Q P one |
| 7 Q to Kt seventh | 7 P × Kt |
| 8 Q × R | 8 B × P + |
| 9 K to Q | 9 Q B + |
| 10 B covers | 10 B × B + (or A.) |
| 11 K × B | 11 Q to K Kt fourth |

### FIRST DEFENCE.

| | |
|---|---|
| 12 K R to Kt | 12 Q Kt to B third |
| 13 Q × K R P (if ) | 13 Kt + |
| 14 K to Q third | 14 Mates in six moves |

### SECOND DEFENCE.

| | |
|---|---|
| 12 R × B | 12 Q × Kt P + —If you move |

King home, he pushes Gambit P.

| | |
|---|---|
| 13 K to Q third | 13 Q Kt to B third—If you move |

Q Kt B third, you will lose Queen, or be mated, in ten moves.

| | |
|---|---|
| 14 Q × K R P (if ) | 14 Castles + |
| 15 K to Q B third | 15 Q to Kt eighth |
| 16 Q P one | 16 Q × B |
| 17 K R attacks Q | 17 Mates in six moves |

### THIRD DEFENCE.

| | |
|---|---|
| 12 K to B (best) | 12 P to K B sixth |
| 13 P × P | 13 Q to K Kt sixth |
| 14 R × B | 14 Q × P + |
| 15 K to K | 15 Q to K Kt sixth + |
| 16 K to K second | 16 Q Kt to B third—To repeat + |

with Q is puerile, producing no result if properly answered. The game is even.

| | |
|---|---|
| 17 Q B P one | 17 Castles |
| 18 Q × K R P | 18 Q to Kt seventh + |

19 K to Q—Black draws, as best, by perpetual +. These moves form a game played by Mr. Cochrane with me. See Chess Studies, No. 883.

A.

**10 Q K Kt fourth (best)**

FIRST REPLY.

| 11 K B to B third | 11 B × B |
| 12 P × B | 12 Q to K Kt seventh |
| 13 Q × K P + | 13 K to B |
| 14 Q to Q B fifth + | 14 K Kt in, better game. |

SECOND REPLY.

| 11 Q Kt to B third | 11 Q Kt to B third |
| 12 R × B | 12 B × B + |
| 13 Kt × B | 13 Q × Kt P |
| 14 Q P one | 14 P to K B sixth |
| 15 Kt to Q B third | 15 P K B 7—Better game. |

THIRD REPLY.

| 11 R × B | 11 B × B + |
| 12 K × B | 12 Q × Kt P + |
| 13 K to Q third | 13 Q Kt to B third |

**14** Whether you now move Q B P 1, or take K R P with Q, he castles, +, and has the better game.

# CHAPTER XIII.

## ALLGAIER GAMBIT.

THIS opening takes its name from Allgaier, a German player, by whom it was much practised, and who gives it in his Treatise on Chess. The Allgaier Gambit springs from the King's Knight's Gambit, and turns on sacrificing the Knight in a particular manner for a couple of Pawns. The first player acquires an open position, and a very small error were sufficient to give him the victory. If, however, the correct moves be opposed to the attack, it speedily breaks up.

## GAME I.

| WHITE. | BLACK. |
| --- | --- |
| 1 K P two | 1 Same |
| 2 K B P two | 2 P × P |
| 3 K Kt to B third | 3 K Kt P two |
| 4 K R P two | 4 If he defend Pawn with K B P, |

you take Pawn with Knight ; and if he take Knight, you win by chg with Queen, as in the present game. To take R P is evidently bad.

<div align="center">K Kt P advances</div>

5 Kt to Kt fifth—This move constitutes the Allgaier Gambit ; the Kt being played here purposely to be sacrificed, if attacked by either Pawn.                    **5 K B P one (bad)**

6 Q × P

In the first place,

|  |  |
|---|---|
|  | 6 P × Kt |
| 7 Q to R fifth + | 7 K moves |
| 8 Q × Kt P + | 8 K home—If he interpose Kt, you push King's Pawn. |
| 9 Q to K R fifth + | 9 K moves |
| 10 Q to K fifth + | 10 K moves |
| 11 K B + | 11 Q P two—If K move to Kt 3, you mate in four moves. |
| 12 B × P + | 12 Q B covers—If he had moved |
| K to Kt 3, you would mate in four moves. | |
| 13 Q × B + | 13 K moves |
| 14 Q to K B seventh + | 14 K moves |
| 15 Q × B P + | 15 K to Kt second or third |
| 16 Gives checkmate in three moves. | |

In the second place,

|  |  |
|---|---|
|  | 6 K R P two |
| 7 Q to K B fifth | 7 P × Kt |
| 8 Q to Kt sixth + | 8 K moves |
| 9 Q × P + | 9 K home |
| 10 Q to K fifth + | 10 Q to K second |
| 11 Q × R | 11 Q × K P + |
| 12 K B to K second | 12 Q × K Kt P |
| 13 Q × P + and wins. | |

## GAME II.
### *Moves 1 to 5, as in Game 1.*

WHITE.                                   BLACK.

5 K R P two—The objection to this move is, that it suffers the Knight to keep his position; and it will be seen that he cannot be forced with safety by K B P.

| 6 K B to Q B fourth | 6 K Kt to R third |
|---|---|
| 7 Q P two | 7 P attacks Kt (if ) |
| 8 Q B × P | 8 P × Kt |
| 9 P × P (best) | 9 Kt to K B second—If he play |

Kt home, you move Q B K 5, and if he then take P with Q, you take R; moving K K B, if his Q K 6 +.

10 P attacks Kt

FIRST DEFENCE.

10 Kt to Kt fourth—If he went to R 3, you attack R with B.

11 Q to Q second—Might also attack R with B.

11 Kt × K P—If he move K B R 3, you win by P K Kt 7.

| 12 K B + | 12 K to K second |
|---|---|
| 13 Q B + | 13 Kt interposes |
| 14 Q to K third + | 14 K to Q third |

15 Q B P two (best)—Here, Allgaier plays Q K 5 +, and forces
Q, by B × Kt.          15 Q B P two (best)
16 White mates at most in five moves

### SECOND DEFENCE.

|                        | 10 Kt to Q third (best) |
|------------------------|-------------------------|
| 11 B × Kt—If he retakes with B, you win by P Kt seventh. | |
|                        | 11 P retakes B |
| 12 B +                 | 12 K moves |
| 13 Q Kt to B third (inf) (A.) | 13 Q to Q R fourth |
| 14 Q to her second     | 14 K to Q (bad)—He should move |
|                        | K B R 3, as suggested by Von Der Lasa. |
| 15 Q to K B second     | 15 B to K Kt second |
| 16 Q to R fourth +     | 16 K moves |
| 17 Castles Q R         | 17 Q Kt to B third |
| 18 Q Kt to Q fifth +   | 18 K to Kt |
| 19 Q to Kt third—If Black then play K B home, you win by | |

K Kt P to seventh. His best move is Q R P 1, but I prefer
White's game.

### A.

| 13 Castles (best)      | 13 Q to Q R fourth |
|------------------------|--------------------|
| 14 K B to Q fifth      | 14 K to K |
| 15 Q Q B               | 15 K to Q |
| 16 Q to K Kt fifth +   | 16 B covers |
| 17 K Kt P advances, and wins. | |

## GAME III.

*Moves 1 to 5, as before.*

| WHITE. | BLACK. |
|--------|--------|
|        | 5 Q P two—Ponziani's defence, |

but inferior. Black renounces the winning of the Knight,
and aims at defending himself by opening the position, so
as to facilitate the bringing forth his pieces.

| 6 P × P (best) | 6 Q × P (best. See Var.) |

### FIRST MODE OF PLAY.

| 7 Q P two            | 7 Q Kt to B third |
|----------------------|-------------------|
| 8 Q Kt to B third    | 8 K B pins Q Kt |
| 9 Q B to Q second    | 9 B × Kt |
| 10 B × B             | 10 K Kt to K second—The Black |
|                      | have the better game. |

### SECOND MODE OF PLAY.

| 7 Q Kt B 3—Preferred by Von Der Lasa. | |
|----------------------|-------------------|
|                      | 7 Q to K fourth + |
| 8 Q covers           | 8 K B P one |
| 9 Q × Q +            | 9 P × Q |
| 10 K B to Q B fourth | 10 K Kt to R third |

| 11 Q P two | 11 P × P—Von Der Lasa offers |
|---|---|
| no other move. | Black might support P with K B. |
| 12 Kt to Q Kt fifth | 12 Q Kt to R third |
| 13 Q B × P | 13 K B + |
| 14 P covers | 14 P × P |
| 15 P × P | 15 K B Q R 4 |
| 16 Castles Q R, with better game. | |

### Variation on Move 6.

|  | 6 K Kt to B third (inferior) |
|---|---|
| 7 Q Kt to B third | 7 Kt × P |

8 Q to K second + —Stronger than taking Kt.  If he interpose K B, you move Q K fifth.

|  | 8 Kt to K second (A.) |
|---|---|
| 9 Q to K fifth | 9 R to Kt |
| 10 K B to Q B fourth | 10 R to Kt second |
| 11 Q Kt to Q fifth, and White ought to win. | |

### A.

|  | 8 Q B covers |
|---|---|
| 9 Kt × B | 9 If he take Kt with Kt, you + |
| with Kt Kt seventh, then take Kt P with Q, chg, and | |
| finally capture Kt with Q P. | |

P × Kt

10 Q × K Kt P—White has a splendid position, through Black's King being so open to attack, and his Pawns so straggling.  On move 7, Black might also advance K R P l, or play K B K second ; but White would not be wanting in resource.

### GAME IV.

*Moves 1 to 5, as in the former games.*

| WHITE. | BLACK. |
|---|---|
|  | 5 K R P one (best) |
| 6 Kt × B P | 6 K × Kt |
| 7 Q × P (or B.) | 7 Q to K B third — Inferior |
|  | though safe.  See next Game. |

#### FIRST METHOD OF ATTACK.

| 8 B + (inferior) | 8 K to his second |
|---|---|
| 9 Q Kt to B third—If B × Kt, he plays K R P l. | |
|  | 9 Q B P one |
| 10 Q P one | 10 K R P attacks Q |
| 11 Q to K B third | 11 Q P one |
| 12 Q B × P | 12 Q B attacks Q |
| 13 Q to K third | 13 K B to R third, better game. |

#### SECOND MODE OF ATTACK.

| 8 Q P two (best) | 8 Q × Q P (best) |
|---|---|
| 9 Q × B P + | 9 Q covers (best.  See A.) |

| | |
|---|---|
| 10 Q to K Kt fourth | 10 Q to K Kt third (if ) |
| 11 B + | 11 K to Kt second |
| 12 Q to K B third | |

In the first place,

| | |
|---|---|
| | 12 K Kt to B third (best) |
| 13 Q Kt to B third | 13 K B to Q Kt fifth |
| 14 Q B to Q second | 14 Q P one, better game. |

In the second place,

| | |
|---|---|
| | 12 Q to K B third |
| 13 Q to K Kt third + | 13 Q to K Kt third |
| 14 Q to Q B third + | 14 Q covers |
| 15 K P one | 15 Q to Q Kt third |
| 16 K P one + | 16 Kt covers |
| 17 Q to K Kt third, + and wins. | |

### A.

| | |
|---|---|
| | 9 K Kt in |
| 10 Q Kt to B third | 10 K B attacks Q Kt |
| 11 K B to Q third | 11 B × Kt + —Rather Q P 1. |
| 12 P × B | 12 Q retakes P + |
| 13 K to his second | 13 Q × R |
| 14 K P advances | 14 Q × Q R P |
| 15 White forces mate in four moves. | |

### B.

7 B + —I do not find this move noticed in any previous work, and therefore presume it is inferior to Q × P, but still it gives considerable attack.        7 Q P 2 (best)

| | |
|---|---|
| 8 B × P + | 8 K K Kt second |
| 9 Q P two | 9 P K B 6 (best) |
| 10 P × P—If you advance K Kt P, you lock up the attack. | |
| | 10 K B K 2, wins. |

## GAME V.

### Moves 1 to 5, as before.

| WHITE. | BLACK. |
|---|---|
| | 5 K R P one (best) |
| 6 Kt × K B P | 6 K × Kt |
| 7 Q × P | 7 K Kt to B third (best) |

8 Q × Gambit P—If you + with B he moves Q P, and if then your B × P +, he retakes B with Q.

8 K B to Q third (best)

9 B + —If you move K P 1, he × it at once with B.  (See also A.)        9 K to Kt second (best)

#### FIRST RETREAT OF Q.

| | |
|---|---|
| 10 Q to K B third | 10 Q Kt to B third |
| 11 Q B P one | 11 Q Kt to K fourth |

| 12 Q to K Kt third + | 12 Q Kt to K Kt fifth |
| 13 Q to K B third | 13 Q K 2, wins. |

SECOND RETREAT OF Q.

10 Q to K B fifth—If you play Q K B 2, he wins by R K B.

| | 10 B to Kt sixth + |
| 11 K to K B | 11 K R to K B |
| 12 Q to Q R fifth | 12 Kt × K P + |
| 13 K to K second | 13 Q Kt to B third |
| 14 Q to Q R third | 14 Q P 2, wins. |

A.

9 If you move Q K B 2, he wins by K K Kt 2, in order to play K R K B.

| Q to K B third | 9 Q Kt to B third |
| 10 Q B P one | 10 Q Kt to K fourth |

11 Q to K B second—If Q K 2, he plays equally Q Kt K Kt 5, in order to Q K 2.

| | 11 Q Kt to K Kt fifth |
| 12 Q to K B third | 12 Q to K second |
| 13 Q P one | 13 Q K 4, wins |

# CHAPTER XIV.

## MUZIO GAMBIT.

The Muzio Gambit, springing from King's Gambit, turns on the first player's sacrificing a Knight in exchange for a strong position. My present opinion is, that the sacrifice is perfectly sound ; insuring White, subsequently, at least an even game. In Sarratt's treatise we first find something approaching a defence to the Muzio, but in the one hundred pages therein devoted to this opening, the strongest methods of attack are overlooked. The same remark is applicable to that analysis of the Muzio compiled from Koch, Ghulam Kassim, &c. by Lewis, whose sixty-three pages on the subject do not include the brilliant variations added by M‘Donnell, Von Der Lasa, and others of our own time. Could we castle as in Italy, with K at once to corner, the Muzio would be a forced won game for White.

Why this game should be called the Muzio Gambit, I am at a loss to tell. Salvio, in whose treatise we find the earliest mention of it, says, that it was indeed first shown to him by Signor Muzio, but that it had previously originated with Don Geronimo Cascio, playing casually with another player. Cascio is spoken of, both by Carrera and Salvio, as having been highly skilled in Chess ; while we learn from the same authority, that Muzio was but a third-rate player. Sarratt, in his miserably-abridged translation of Salvio, makes the latter say that this Gambit was invented by Sig. Muzio, " who commonly won it of his adversary Don Geronimo Cascio !" Salvio's words are as follows :—

"Dirò un' altro modo di Gambitto, il quale mai fu pensato, e per quanto mi venne riferito dal Signor Muzio, d'Alessandro, gentiluomo di molto garbo, e del giuoco molto intendente ; succedè col Signor Don Geronimo Cascio, così gran giucatore, con un' altro giucatore casualmente."

## GAME I.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K Kt to B third | 3 K Kt P two |
| 4 K B to Q B fourth | 4 K Kt P advances |

5 Castles (best), though you may vary the attack as shown presently.   This move constitutes the Muzio Gambit.

5 P × Kt (best)

6 Q × P (best)—If you play Q P 2, he replies also Q P 2.  If then your K B × P, or K P × P, he moves Q B K Kt 5.

6 Q to K B third—Sarratt has fairly proved this to be Black's best move.   Q to K 2, or K B R 3, were inferior, as you would push Q P 2, and get an irreparable attack, through fixing your Pawns in the centre.

| 7 K P one (best) | 7 Q × K P (best)—If he do not take, you get a winning game by advancing Q P 2.  If he + with Q at Kt 3, you retreat K to corner. |
|---|---|
| 8 Q P one (best) | 8 K B to R third (best) |
| 9 Q B to Q second (best) | 9 K Kt to K second (best) |

10 Q Kt to B third (best)—If you attack Q with B at Q B 3, he + with Q, and plays R to Kt, having a safe defence.

10 Q B P one (best)

11 Q R to K—Sarratt now directs White to play Kt K 4, which is weak, Black answering Q P 2.

11 Q to Q B fourth + (best)

| 12 K to R | 12 Q P two |
| 13 Q to K R fifth | 13 Q to Q third |
| 14 K B × P (best) | 14 P × B (or Var.) |
| 15 Kt × P | 15 If Black play Q B K Kt 5, you take Kt with R +, and on his retaking with Q, you take Q B.  If he play Q B K 3, you take Q B with R ; threatening, if he retake, to + K and Q with Kt.  If he castles, you take Kt with Kt +, and on his moving K to R, + again with B ; K B is interposed, and after changing Bishops, you take Q B with Kt, threatening, if Black retake, to win R.          Q Kt to B third (best) |

16 R × Kt + —This is not so sound as playing Q B to B 3, as in Game 3.

16 Kt × R

17 K R to K          17 If he move Q K Kt 3, you take Kt with R +, and then bring Q K 5.  If he move

K B Kt 4, you take K B, and on Black's then playing
Q B K 3, you move Q B Kt 4.

<center>In the first place,</center>

|  |  |
|---|---|
|  | 17  K B to K B (fatal) |
| 18  Q B to Kt fourth (best | 18  Q to K Kt third |
| 19  Q to K fifth | 19  If he move Q B K 3, you + |

with Kt K B 6, and on his going with K to Q, + with
Q Q 6 ; then, taking B with R, you have a won game.

|  |  |
|---|---|
|  | K B P one |
| 20  Q to Q sixth | 20  K to B second—If he play Q |
|  | to Kt 2, you take Kt with Kt. |
| 21  R × Kt + | 21  K to Kt (best) |
| 22  Kt × P + | 22  Q × Kt |
| 23  Gives Checkmate in five moves forcedly. | |

<center>In the second place,</center>

|  |  |
|---|---|
|  | 17  Castles (best) |

18 If you take Kt with Kt +, he moves K to R ; and if you
then play Kt Q 5, can move Q K Kt 3, having the best of the
game.  To take Kt with R is still worse for you.

|  |  |
|---|---|
| Q B to Q Kt fourth (best) | 18  Q × Kt |
| 19  Q × K B | 19  If Black play B K 3, you take |
|  | Kt with B, threatening to place B K B 6. |

<center>FIRST DEFENCE.</center>

|  |  |
|---|---|
|  | 19  Kt to K Kt third |
| 20  B × R | 20  Kt × B |
| 21  R to adv K | 21  Q to Q B fourth |

22 Your best play is now to force a drawn game, by × Kt with
R, and then giving perpetual +.  If you play

|  |  |
|---|---|
| Q P one | 22  Q B to K B fourth |

23 If you + with Q, he interposes B.  If you take R with
R, he plays Q K 2 ; and, lastly, if you take Q, either before or
after chg, he × R with R, and I prefer Black.

<center>SECOND DEFENCE.</center>

|  |  |
|---|---|
|  | 19  Gambit P moves |
| 20  B × Kt | 20  P × P + —Black ought here |
|  | to play K R K, which would give him a safe game. |
| 21  K to Kt | 21  If he play B K R 6, you |
|  | move B K B 6 ; or, if R to K, you win by playing R K 3— |
|  | Q + |
| 22  R to K third | 22  R to K |
| 23  Q + | 23  Q interposes |
| 24  B to K B 6, and mates next move. | |

<center>THIRD DEFENCE.</center>

|  |  |
|---|---|
|  | 19  Q B to K R sixth (best) |
| 20  Q × Q B | 20  Kt K Kt 3, and will win. |

In the third place,

|                          | 17 Q B to K Kt fifth      |
|--------------------------|---------------------------|
| 18 Q to K R fourth       | 18 Q B to K third         |
| 19 Q B to Q Kt fourth    | 19 Kt attacks Q, wins.    |

### Variations on Move 14.

#### FIRST ALTERNATIVE.

|                          | 14 Castles (best)         |
|--------------------------|---------------------------|
| 15 R × Kt                | 15 P × B (best)—If Q × R, |

your Q × B; and then if his P × B, you win by Kt × P.

| 16 Kt × P                | 16 Q Kt to B third (best) |

17 Q B × P (best)—If you move B Q B 3, he replies K B P 2.

|                          | 17 B × B                  |
|--------------------------|---------------------------|
| 18 R × B                 | 18 Q × K R—He may also move |

Kt × R, and on your responding Kt K B 6 +, gives up
Q for Kt, remaining with three pieces against Queen. The
result would be, I think, a draw.

| 19 Kt × Q                | 19 Kt × R                 |
|--------------------------|---------------------------|
| 20 Q to K Kt fifth +     | 20 Kt covers              |
| 21 Kt to K R fifth       | 21 K B P two (best)       |
| 22 Kt to K B 4 (best)    | 22 K to B second          |

23 Kt to K R 5—The game is even. Black cannot prevent
your drawing.

#### SECOND ALTERNATIVE.

|                          | 14 Q to K Kt 3            |
|--------------------------|---------------------------|
| 15 R × Kt + —Von Der Lasa prefers this to Jaenisch's move |

of Q K 5. (See A.)         15 K × R—If he play K Q, you
                                          move Q K 5.

16 Q to K fifth +

#### FIRST REPLY.

|                          | 16 K to Q second          |
|--------------------------|---------------------------|
| 17 K R to K (best)       | 17 P × B                  |
| 18 Kt to Q Kt fifth      | 18 K to B third           |
| 19 Q to Q B seventh +    | 19 K × Kt                 |
| 20 Mates in 2, by Q R P 2. |                         |

#### SECOND REPLY.

|                          | 16 B covers               |
|--------------------------|---------------------------|
| 17 B × B (best)          | 17 Q Kt Q 2—If he move B K |

Kt 2, you + with Kt ; and if he × Kt, repeat + with B.
If he now play Q K Kt 2, you move Q Q B 5 +. Should
he now take B with K B P, you capture R with Q ; and
on his then pushing P K B 6, take it with R.

| 18 Kt +                  | 18 P × Kt                 |
|--------------------------|---------------------------|
| 19 Q B +                 | 19 K K                    |
| 20 Q × R +               | 20 Kt covers              |
| 21 B × Kt, will win.     |                           |

#### A.

| 15 Q to K fifth (good)   | 15 Castles                |

| | |
|---|---|
| 16 Q × K Kt | 16 P × B |
| 17 Kt × P | 17 Q Kt to B third |
| 18 Kt + | 18 K to R—If he play K to Kt 2, |
| | Kt K 8 + |
| 19 Q to Q sixth | 19 Q B K 3—If he then play K R Q, |

you move B Q B 3, and if he then × Q with R, you play
R K 8 +

| | |
|---|---|
| 20 Q. B to B third | 20 B to K Kt second |

21 Q × P—You have the better game ; aiming to play a Rook
to K Kt 3.

## GAME II.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K Kt to B third | 3 K Kt P two |
| 4 K B to Q B fourth | 4 K Kt P one |
| 5 Castles (best) | 5 P × Kt |
| 6 Q × P | 6 Q to K B third |
| 7 K P one | 7 Q × K P |
| 8 Q P one | 8 K B to R third |
| 9 Q B to Q second | 9 K Kt to K second |
| 10 Q Kt to B third | 10 Q Kt to B third (inferior) ; |

although preferred by La Bourdonnais.

| | |
|---|---|
| 11 Q R to K | 11 Q to Q B fourth + (best) |
| 12 K to R | |

### FIRST MODE OF PLAY.

| | |
|---|---|
| | 12 Q P 1 (inferior) |
| 13 Q Kt to Q fifth | 13 Q Kt to K fourth |

14 Here De la Bourdonnais makes you move Q K R 5 ; your
best play is

| R × Kt | |
|---|---|
| | 14 P × R |
| 15 Q B to Kt fourth | 15 Q to Q fifth (best)—If he play |

Q Q B 3, you reply K B Q Kt 5.

| | |
|---|---|
| 16 Q B P one | 16 K P one—If Kt × Kt, your |

P × Q, and if then he reply Kt × B, you move Q K R 5.

| | |
|---|---|
| 17 Q to K R fifth | 17 Q to K Kt second |
| 18 Kt × P + (best) | 18 K to Q (best) |
| 19 Kt × R | 19 K R to Kt |
| 20 B × Kt + | 20 K × B |
| 21 Q to Q B fifth + | 21 K to K B third (best) |
| 22 Q to Q fourth + | 22 K to Kt fourth |

23 Q × K P, and wins—These moves, correcting De la Bour-
donnais, were framed by my friend, Mr. John Rhodes, of Leeds,
Nov. 1840. Von Der Lasa and Jaenisch have since alluded to a
similar train of play.

### SECOND MODE OF PLAY.

| | |
|---|---|
| | 12 Q Kt to Q fifth (best) |
| 13 R × Kt + (best) | 13 K × R (or A.) |

N

| | |
|---|---|
| 14 Kt to Q fifth + | 14 K to Q |
| 15 Q to K R fifth | 15 Q to K B |
| 16 Q B × P | 16 B × B |
| 17 R × B | 17 Kt to K third |
| 18 Q to K R fourth + | 18 K to K |
| 19 Kt to K B sixth + | 19 K to Q |

20 Here Von Der Lasa draws by perpetual + with Kt. I think White's play could be strengthened ; and that you ought to win after Black's fifteenth move. Suppose now B × Kt?

A.

| | 13 Q × R |
|---|---|
| 14 Q to K R fifth | 14 Kt to K third |
| 15 Q × B | 15 Q to K Kt fourth |
| 16 Q × Q | 16 Kt × Q |
| 17 Q Kt to Kt fifth | 17 K to Q |
| 18 K B to Q B 3, wins. | |

## GAME III.

### *Moves* 1 *to* 15, *as in Game* 1.

WHITE.                              BLACK.

16 Q B to B third (best)      16 If Black castle, you + with Kt. If he withdraw R, you + with Kt at K B 6, and then take K B with Q. If he play Q to Q, he is mated in two moves. If he play K to B, you take Kt with Kt, and then take R, as being sounder play than taking Kt first with R, and then attacking Q with B Kt 5.

FIRST DEFENCE.

16 Q to K Kt third—If he move K R K B, you + Kt K B 6, and take B with Q, forcing at least a draw.

| | |
|---|---|
| 17 Q × Q (B.) | 17 K B P × Q (best) |
| 18 B × R | 18 K to B second |
| 19 Kt × Gam. P | 19 B × Kt |
| 20 R × B + | 20 Q B interposes |
| 21 Q B to B third | 21 Kt to Q fourth—White has |

not a bad game, though not so strong as in (B).

B.

| | |
|---|---|
| 17 R × Kt + (best) | 17 K to B (best)—If he take R |

with Kt, you win easily by playing Q to K fifth.

| | |
|---|---|
| 18 Q × Q | 18 K R P × Q |
| 19 R to Q B seventh | 19 Q B to K third (C.)—If Black |

play K B to Kt 2, you take Gambit P with Kt, and have a good game.

| | |
|---|---|
| 20 Kt × Gam. P (D.) | 20 B × Kt |
| 21 R × B | 21 R to K R fourth |

22 R × Q Kt P, and the game is equal. If he were now to take Q R P, you would get the better game by pushing Q Kt P 1.

### C.

|   |   |   |   |
|---|---|---|---|
|   |   | 19 | K R moves |
| 20 | Kt to K B sixth | 20 | R to K Kt second |
| 21 | R × Q Kt, and if he retakes R, mates with B. |   |   |

### D.

|   |   |   |   |
|---|---|---|---|
| 20 | B × R | 20 | B × Kt |

21 R × Q Kt P, and you have the advantage in position, and equality in force.

#### SECOND DEFENCE.

|   |   |   |   |
|---|---|---|---|
|   |   | 16 | Q B attacks Q |
| 17 | Q × Q B | 17 | If Black take Kt with Q, you |

take R, and I should take White for choice.

R to K B

|   |   |   |   |
|---|---|---|---|
| 18 | R × Kt + | 18 | Kt × R |
| 19 | R to K | 19 | Q × Kt |
| 20 | B to K B sixth | 20 | Q to Q B fourth, or Q third— |

If he had interposed Q at K 3, you would take Q with R, and then win B by a divergent +.

|   |   |   |   |
|---|---|---|---|
| 21 | R × Kt + | 21 | Q × R |
| 22 | B × Q | 22 | K × B |
| 23 | Q to K R fourth + | 23 | K to Q second |
| 24 | Q × B | 24 | Q R to K |
| 25 | K R P 2, with a fair game. |   |   |

#### THIRD DEFENCE.

|   |   |   |   |
|---|---|---|---|
|   |   | 16 | K to Q |
| 17 | Kt × Kt |   |   |

##### Firstly,

|   |   |   |   |
|---|---|---|---|
|   |   | 17 | R to K—If Kt × Kt, you |
|   |   |   | capture Rook. |
| 18 | Kt × Kt + | 18 | Q × Kt (best) (E.) |
| 19 | Q to K R fourth + | 19 | K to Q second |
| 20 | R × R | 20 | K × R |
| 21 | R + | 21 | Q B interposes |
| 22 | Q × K B, and ought to win. |   |   |

##### E.

|   |   |   |   |
|---|---|---|---|
|   |   | 18 | P × Kt |
| 19 | B to Q R fifth + | 19 | K to Q second |
| 20 | R × R | 20 | K × R |
| 21 | R + | 21 | K to B—If B covers, your |
|   |   |   | Q × B. |
| 22 | B to Q Kt fourth, wins by force. |   |   |

##### Secondly,

|   |   |   |   |
|---|---|---|---|
|   |   | 17 | R to K B |
| 18 | Kt × Kt + | 18 | Q × Kt |
| 19 | Q to K R fourth + | 19 | K to Q B second |
| 20 | Q to K seventh + | 20 | Q B covers |

21 B to K fifth +              21 K to B (G.)
22 B × Gambit P, and has the better position ; observing, that if Black play R to K, you take P with Q.

<p style="text-align:center">G.</p>

21 K to Kt third
22 Q to Kt fourth +            22 K to R third
23 Q to R third +              23 Q interposes
24 Q to Q sixth +, and draws ; for, unless he interpose Q, he must lose K B ; and on his interposing Q, you repeat the + at Q R 3.

<p style="text-align:center">FOURTH DEFENCE.</p>

16 Q B to Q second
17 White may now + with Kt at K B sixth, and then take B with Q ; or

Kt × Kt                        17 Kt × Kt
18 B × R                       18 Castles
19 Q × K B P, and White's game is not inferior.


## GAME IV.

*Moves 1 to 15, as in Game 1.*

WHITE.                                    BLACK.

16 Q B to Q Kt fourth (inferior)

In the first place,

16 Q to K Kt third
17 B × Kt                      17 B to K third
18 Q to K B third             18 Kt × B
19 Kt + at B seventh          19 K to Q second
20 Kt × B                      20 P × Kt
21 Q × Q Kt P +               21 K to Q third
22 You may keep up the attack by advancing Q B P 2, or force a drawn game, by constantly chg, for Black must keep his King on Q second, or Q third, not daring to abandon Kt.

In the second place,

16 Kt × B (best)
17 R × Kt +                    17 K to Q
18 Q to K R fourth            18 P to K B third
19 Kt × Kt                     19 B K Kt 4, wins.


## GAME V.

*Moves 1 to 13, as in Game 1.*

WHITE.                              BLACK.

14 Kt to K fourth          14 P × Kt—If he move Q K Kt 3, you get a good game by Q K 5.
15 K B × K B P +           15 K to Q—The most simple and secure defence is K K B, threatening Q B Kt 5.
16 P × P (best)—If Black play K to Q B second, you move Q B B third, attacking R, and threatening to play the B to K

fifth. If Black advance Gambit P, you may, at once, take K B
with Q B; and if, instead, he play Q K B third, you win by
moving Q B Q B third.

### FIRST DEFENCE.

|  |  |
|---|---|
|  | 16 Q Kt to Q second |
| 17 K P one | 17 Q × Q B |
| 18 Q × K B | 18 If he move Kt K B fourth, |

you + ; and if, instead, he take Q B P with Q, or move
her to Q Kt fifth, you obtain a formidable attack, by Q K
Kt seventh, and advancing K P.

### SECOND DEFENCE.

|  |  |
|---|---|
|  | 16 Q B to Q second |
| 17 K P one | 17 Q × B |
| 18 Q × B, with better game. | |

### THIRD DEFENCE.

|  |  |
|---|---|
|  | 16 K B to Kt second (best) |
| 17 B + | 17 Q Kt P one |
| 18 Q R to Q | 18 Kt to Q fourth |
| 19 K B × Kt | 19 Q Kt Q 2, better game. |

## GAME VI.

*Moves 1 to 7, as in Game 1.*

| WHITE. | BLACK. |
|---|---|
| 8 Q Kt to B third (inferior) | 8 Q to Q fifth + —His safest defence is K Kt K 2. |
| 9 K to corner | 9 Q × B |
| 10 Q Kt P one | 10 Q to Q B third (best) |
| 11 Q × P | 11 K B P one |
| 12 If you play Kt to K fourth, he moves Q P two. | |
| Q B to Kt second | 12 Q P two |
| 13 Q R + | 13 Kt covers |

### FIRST PLAN OF ATTACK.

| 14 Kt × P | 14 Q × Kt |
|---|---|
| 15 If you take P with Q B, he retreats Rook. | |
| Q × K B P | 15 R moves |

16 If you take Kt with R, he retakes with B, or if you move
K R to B second, he plays Q B K R sixth. Your attack is gone.

### SECOND PLAN OF ATTACK.

| 14 Kt to Q Kt fifth—I believe he cannot take Kt. | |
|---|---|
|  | 14 K R to Kt |
| 15 Kt × P + (A.) | 15 K to Q |
| 16 Kt × R | 16 Q Kt to Q second |
| Black threatens to move Kt to K Kt third. | |
| 17 B × P | 17 Kt × B |
| 18 Q × Kt | 18 Q × Q |
| 19 R × Q | 19 Q B to Q second, wins. |

A.

15  B × P                    15  Q P advances
16  If you take Kt with R +, he retakes with B, and on your
then taking Q B P with Kt +, gets out by playing K Q second.
      Kt × P +              16  K to Q second
17  Q R to K fourth         17  Kt to Kt third
18  R × P +                 18  B covers
19  R × B +                 19  Q × R
20  Q × Q +                 20  K × Q
21  You have a bad game, for if you take R with Kt, Black
moves K R to B.

### GAME VII.

WHITE.                          BLACK.
1  K P two                   1  Same
2  K B P two                 2  P × P
3  K Kt to B third           3  K Kt P two
4  K B to Q B fourth         4  P attacks Kt
5  Q Kt to B third—Invented by M'Donnell, but inferior to
Castling.                    5  P × Kt
6  Q × P—If he play K B to R third, you push Q P two.

FIRST DEFENCE.

                             6  Q Kt to B third—If he move
      Q K B 3, you play Kt Q 5, and on his Q going to K 4,
      you move Q B P 1.
7  Q P two                   7  Kt × P
8  B × K B P +               8  K × B
9  Q to R fifth +            9  K to Kt second
10  Castles ; with a good game.

SECOND DEFENCE.

                             6  Q P two (best)
7  B × P (best)              7  Q B P one
8  B to Q Kt third (B.)      8  Q B to K third
9  B × B                     9  P retakes B
10  Q +                     10  K to Q second
11  Q P two                 11  Q to K B third
12  K P advances  (or A.)   12  Q to K B fourth
13  Q to K B third          13  K B to Q Kt fifth
14  Q B × P                 14  K Kt to K second
15  Castles, K R            15  B × Kt
16  P × B                   16  Q Kt to R third, wins.

A.

12  Castles                 12  Q to K Kt 3 (best)—Jaenisch
      erroneously × P with Q, when you get the better game.
13  Q to Q R fifth          13  Q Kt to R third
14  B × P                   14  K B to Kt 5
15  Q Q R 4                 15  K Kt K 2, better game.

### B.

8 B × K B P +             8 K × B
9 Q to K R 5 + —If you advance Q P 2, he moves K Kt B **3**, and on your then playing on K P, he answers with K B Kt 2 ; then if your Q B × P, he plays K R K.

9 K to Kt second

10 Q P two                 10 Q B to K third
11 B × P                   11 B to K B second
12 B to K fifth +          12 Kt covers
13 Q to K Kt 5 +           13 B covers, wins.

## GAME VIII.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 Same |
| 2 K B P two | 2 P × P |
| 3 K Kt to B third | 3 K Kt P two |
| 4 K B to Q B fourth | 4 P attacks Kt |
| 5 Castles (best) | 5 P × Kt |
| 6 Q × P | 6 Q to K B third |
| 7 K P advances | 7 Q × K P (best) |

8 Q Kt P one—This move was invented by Mr. M'Donnell, and might justify our terming the variation " The M'Donnell Muzio." Black may adopt three modes of play :—1. He may take Rook.  2. He may push Q P two.  3. He may bring out Queen's Kt.  I shall give the probable effects of all these moves.

8 Q × R (best)

9 Q Kt to B third          9 K B +
10 K to corner             10 K Kt to K second
11 Q P two—(See next game).

11 K B × P (best)

### FIRST BRANCH OF ATTACK.

12 B × P +                 12 K to Q (best)
13 Q B to Q second         13 Q × R + (best)
14 Q × Q (best)            14 K R to B
15 Q × P                   15 B × Kt
16 B × B                   16 Q P one, better game.

### SECOND BRANCH OF ATTACK.

12 Q B to Q second         12 Q × R +
13 Q × Q                   13 B × Kt
14 B × B                   14 Q P two

15 If you take Q P he retakes with Kt, and on your capturing Rook, plays Q B K 3, with the better game.  If you play K B Q third, he moves K R to B, and has three pieces for Queen.

B × R                      15 P × B
16 Q retakes Q P           16 Q Kt to B third
17 Q × doubled P           17 K Kt to Q fourth

18  Q to K fourth +          18  Bishop covers
19  Q × K R P                19  Castles, better game.

### THIRD BRANCH OF ATTACK.

12  Q × P—If he take Kt, you mate in three moves.
                             12  Q × Q B (best)
13 If you now take Q with R, he × Kt with B, and remains with
four pieces for Q.  If you capture B with Q, he × R, and then
moves R to K B, having a safe defence.
      Q × Q (best)               13  B × Kt

### In the first place,

14  Q to K third             14  B to Q Kt seventh (best)
15  If you attack B with R, he plays it to R 6 ; and if you then
advance Q Kt P, he × it with B, and on your taking B with R,
brings out Q Kt.
      Q B P advances             15  K R to B
16  If Q to K 5, he moves Q P one.
      Q to Q fourth              16  K B P two
17  K R to K                 17  Q Kt to B third
18  Q to K Kt seventh        18  B × P
19  Q × B                    19  Q P one
20  Q to K R third           20  Q Kt to K fourth
21  Q × R P                  21  Q B P one, wins.

### In the second place,

14  B × K B P +              14  K to Q
15  Q to K third             15  B to Q Kt seventh
16  If you attack B with R, he plays K R to B, and on your then
moving  K B Q B fourth, advances Q P two, compelling your
K B to go to K second ; after which he retreats B K R, and if
you play Q K R 6, answers with  Q Kt Q 2 ; afterwards moving
Q B P one, should you capture K R P with Q.
      Q B P one                  16  Q Kt to B third
17  Q to K B second          17  B to Q R sixth

### No. 1.

18  K B to K Kt eighth       18  K Kt to its third
19  If you advance Q Kt P one, he × B with R, and should you
then +, covers with Q Kt.  If you withdraw B, he attacks Q
with R.  If you + with Q, he interposes K B.  Black wins.

### No. 2.

18  K B to K R fifth         18  Q P two
19  Q to K B sixth           19  K R to Kt
20  B to K B seventh         20  K R to K B
21  Q to K Kt seventh        21  K Kt to K B fourth, wins.

### No. 3.

18  Q Kt P advances          18  Q Kt to K fourth

19 Should you play Q K B sixth, he × B with Kt, and on your
retaking Kt, pushes Q P two. If

|   |   |
|---|---|
| B to adv Kt | 19 Q P one |
| 20 Q + at B 8 | 20 K moves |
| 21 B + | 21 K × B |
| 22 Q × R, but ought to lose. | |

## GAME IX.

### *Moves 1 to 10, as in last game.*

| WHITE. | BLACK. |
|---|---|
| 11 Q × P | 11 R to K B—Black might also try K B P 2. |
| 12 K B × P chg | 12 K to Q |
| 13 Q P two | 13 Q × Kt (A.) |
| 14 Q to K R sixth | |

#### FIRST DEFENCE.

14 Kt to K B fourth—If he had
moved Kt home, you would mate in three ; if he take
K B with R, you mate in two moves.

| 15 B + | 15 B interposes |
|---|---|
| 16 Q × R—Checkmate. | |

#### SECOND DEFENCE.

14 Q B P one—If he play Q P one,
he is mated in two, and playing Q P two, in three moves.

| 15 Q × R + | 15 K to Q B second |
|---|---|
| 16 P × K B | 16 Q retakes P |
| 17 B +, and on his moving K, wins by R to K. | |

#### THIRD DEFENCE.

|   |   |
|---|---|
| | 14 R to K |
| 15 P × B | 15 Q to K R |
| 16 B × R | |

In the first place,

|   |   |
|---|---|
| | 16 Q × B |
| 17 R to K B eighth | 17 Q P one |
| 18 Q B to B fourth | 18 B to Q second |
| 19 P × P | 19 P × P |
| 20 B × P | 20 Q Kt to B third |

21 R × Q +, and on his taking R with B, you take K R P
with best game.

In the second place,

|   |   |
|---|---|
| | 16 K × B |
| 17 Q to K R fifth + | 17 K to Q |
| 18 B to R sixth | 18 Q P one |
| 19 R + | 19 Q × R |
| 20 B × Q | 20 Q Kt to B third |
| 21 Q × R P | 21 Q B to K third |

22 K R P two                  22 K to Q second
23 Q to K Kt seventh, with best game.

### FOURTH DEFENCE.

14 K R to R
15 P × B                  15 If he take P with Q, you win
by Q K Kt seventh—If he move Q K fourth, you answer
with Q B B fourth, and then pin Kt, if he return with
Q Q B sixth.

### FIRST RESPONSE.

15 Q Kt to B third
16 K B to R fifth                  16 Q P one
17 P × P                  17 P × P
18 Q × P +, and ought to win.

### SECOND RESPONSE.

15 Q P one (or two)
16 P × P                  16 P × P
17 Q × P +                  17 B interposes
18 B to Kt fifth, with a winning game.

### THIRD RESPONSE.

15 Q B P one
16 Q B to K B fourth                  16 If he remove Kt, you + with
Q, &c.   If he play Q Kt R third, you place B Q sixth, and
if he then take P with Kt, you win by Q K Kt fifth.
Q × first P
17 Q to Kt seventh                  17 Q P one (if )
18 Q × R +                  18 K to B second
19 R to Q                  19 Kt to Q fourth
20 Q B to Kt fifth                  20 Q Kt P two
21 Q B P two                  21 K Kt to Q Kt third
22 B to K seventh, secure of victory.

### FIFTH DEFENCE.

14 Kt to K Kt third
15 Q B +                  15 B interposes
16 B × B +                  16 K × B
17 Q to Kt fifth +                  17 K to Q third
18 Q gives Checkmate.

### A.

### FIRSTLY.

13 Kt to K Kt third—If he retreat
K B, you win by Q K B third.
14 Q to K B third                  14 If he move K B K second, you
play Q B K R sixth, and if Black then take R with Q, you
take Q with Q.
R × B

15 Q × R and wins, for if he take Q Kt with Q, you mate in three moves.

<div align="center">SECONDLY.</div>
<div align="center">13 Q P two (best)</div>

14 If you do not move or defend Kt, or attack R or Q, he escapes by taking Kt with Q. If you defend Kt with R, he × B with R, and on your capturing R, × B + ; you interpose R, but he × Q B P and beats you. If you play Q K Kt third, Black × B with R. If you move Kt, or place Q K B third, he wins by attacking Q with B. If you play Q Q second, he pins Kt with B. If you move Q K third, he plays K B Q R sixth, and then either × B with R, or moves Q B K third, according to circumstances ; or might, perhaps, (in the event of your playing Q K third,) take P with K B, and on your taking B, bring out Q Kt ; this forces you to move Q, and he either × B with R, plays Q B K third, or advances P, according as you may play. There appear to be only three other moves worth looking at :—

<div align="center">No. 1.</div>

| | |
|---|---|
| 14 Q attacks K R | 14 R × B |
| 15 R × R | 15 Q B to Q second |

16 If you take B with P, he × Kt with Q. If you + with Q or R, he covers with Q B. If you guard Kt with Q at Q second, he wins by B Q Kt fifth. If you move Q K third, he × Q P with B, and if, instead, you play R K B third, he moves K B Q R sixth. Lastly, if Kt removes to K second, he × Q P with B, and foils you.

<div align="center">No. 2.</div>

| | |
|---|---|
| 14 Q B to Q second | 14 K B to Q third |
| 15 Q to K B third | 15 Q × R + |
| 16 Q × Q | 16 Q B to K third |

<div align="center">Black gains another piece and wins.</div>

<div align="center">No. 3.</div>

| | |
|---|---|
| 14 Kt × P | 14 Kt × Kt |
| 15 Q to K Kt fifth + | 15 Kt to K second |
| 16 Q × B | 16 R × B, wins. |

<div align="center">GAME X.</div>

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K Kt to B third | 3 K Kt P two |
| 4 K B to Q B fourth | 4 K Kt P advances |
| 5 Castles | 5 P × Kt |
| 6 Q × P | 6 Q to K B third |
| 7 K P one | 7 Q × K P (best) |
| 8 Q Kt P one | 8 Q P two (inferior) |

9 K B × P                        9 If he check, you move K to
  corner.  If he attack Q with Q B, you take Q B with Q,
  and if he then take R, mate in six moves.   If instead of
  taking R, he × B, you attack R with B, and on his cover-
  ing with K B P, attack Q with Kt.
                          Q B P one
10 Q B to Q Kt second.

### No. 1.

                          10 Q × K B
11 Q to K second +          11 Q to K third
12 Q to K B second

#### FIRST DEFENCE.

                          12 K Kt to K second
13 B × R                    13 K B to K R third
14 Q Kt B third ; then plays Q R K, and at the proper time,
Kt K fourth, having a fine position.

#### SECOND DEFENCE.

                          12 K B P one
13 R to K                   13 Q × R +
14 Q × Q + —White's game is the better.

#### THIRD DEFENCE.

                          12 K Kt to B third
13 R to K                   13 Kt to K fifth
14 Q to K B third           14 B +
15 K to B, with a strong position.

### No. 2.

                          10 Q × Q B
11 K B × K B P +           11 If he play K Q, you bring out
  Q Kt B third ; and if he then take Q B P with Q, take
  Gambit P with Q.   Black then plays Q B Q second, and
  you move Q K fifth, having a good game.
                          K × B
12 You may now at once take P +, for if he interpose Q, you
win her on the move, and if he interpose Kt, or play any thing else,
you bring out Q Kt ; or
    Q Kt to B third        12 Q × Q B P—If Black play
                          B K R third, you + at K R fifth.
13 Q × P +                  13 Q B covers (best)
14 Q R to K                 14 K Kt to K second—If he +
                          with B, you move K to corner.
15 Kt to K fourth           15 Q Kt to Q second
16 Kt + Q sixth—The almost interminable variations which
arise between the last half-dozen moves, prevent my examining
more than the most obvious *coups de ressource*.   Although minus
three pieces, White has a strong position.

## GAME XI.

| WHITE. | BLACK. |
|--------|--------|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K Kt to B third | 3 K Kt P two |
| 4 K B to Q B fourth | 4 K Kt P advances |
| 5 Castles | 5 P × Kt |
| 6 Q × P | 6 Q to K B third |
| 7 K P one | 7 Q × K P (best) |
| 8 Q Kt P one | 8 Q Kt to B third (good) |
| 9 Q Kt to B third | 9 Q Kt to Q fifth |
| 10 Q to K B second | 10 Kt × Q B P—The best course |

for Black to adopt were at once to play K B to Q B 4; this compels you to move K to corner, and he plays Kt to K 3, having a safe game.

11 K to corner

In the first place,

| | 11 K B to K second |
|---|---|
| 12 Q P two | 12 Kt × P |
| 13 Q B × P | 13 Q to K Kt second |
| 14 Q B × Q B P, with the better game. | |

In the second place,

| | 11 Q to Q fifth |
|---|---|
| 12 Q to K second + | |

### FIRST DEFENCE.

| | 12 K B interposes |
|---|---|
| 13 Q B to Q Kt second | 13 Kt × R |
| 14 B × Q Kt | 14 Q to K Kt second |
| 15 Kt to Q fifth | 15 K B P one |
| 16 R × P, and ought to win. | |

### SECOND DEFENCE.

| | 12 K to Q |
|---|---|
| 13 Q B to Kt second | 13 Kt × R |
| 14 B × Kt | 14 Q to K Kt second |
| 15 Kt to Q fifth | 15 K B P one |
| 16 R × P | 16 K B to K second |
| 17 Kt × B | 17 Kt × Kt (A.) |
| 18 Q B × P | 18 Q to K B |
| 19 Q to K fifth | 19 K R to K Kt—If Black move |

Q P one, you take Kt with B +. If he play Q B P 1, you take R.

| 20 Q B to K R fourth | 20 Q to K—If he move Q to K Kt |
|---|---|

second, you take Q with Q.

| 21 R to K B seventh | 21 Q P one |
|---|---|
| 22 B × Kt + | 22 K to Q second |
| 23 K B + Kt fifth, and on his interposing B P, mates. | |

A.

17 Q × Kt

| | |
|---|---|
| 18 R to K fourth | 18 Q to K B |
| 19 B × Kt | 19 R × B |
| 20 R to adv K + | 20 Q × R |

21 Gives checkmate in two moves.

In the third place,

11 K B to Q B fourth

| | |
|---|---|
| 12 Q P two | 12 K B × Q P |
| 13 Q × Kt | 13 K B × Kt |
| 14 Q B × P | 14 Q to K Kt second |
| 15 Q to K fourth + | |

FIRST REPLY.

15 Kt interposes

16 Q R to Q B                16 K B to K B third

17 Q B × Q B P, and has the better game, observing, that if Black should castle, White plays Q B Q sixth.

SECOND REPLY.

15 K to K B

| | |
|---|---|
| 16 Q R to K | 16 B × R |
| 17 R × B | |

FIRSTLY.

17 Kt to K second

| | |
|---|---|
| 18 Q × Kt + | 18 K to Kt |
| 19 Q + | 19 Q interposes |

20 Q B to K R sixth, and mates next move.

SECONDLY.

17 K Kt to B third

| | |
|---|---|
| 18 Q to K seventh + | 18 K to Kt |

19 Q B to K R sixth, having a won game.

THIRDLY.

17 Q to K Kt third

18 Q to K fifth                18 K B P one—If Black play K Kt B third, you + with Q B K R sixth, and on his taking B with Q, give checkmate in two moves.

| | |
|---|---|
| 19 Q B + at K R sixth | 19 Q × Q B |

20 Gives mate in two moves.

THIRD REPLY.

15 K to Q

| | |
|---|---|
| 16 Q R to K | 16 B × R |
| 17 R × B | 17 Q to K B |
| 18 Q to K fifth | 18 Q P one |
| 19 Q × R | 19 Q B to K third (B.) (C.) |
| 20 Q B to R sixth | |

### FIRST RESPONSE.

20 Q to K

21 Q B +              21 K to Q second (if)—If he in-
terpose Kt at K second, you win a piece by moving Q K B
sixth.  If he play K Q B, you take K R P with Q.

22 Q × K R P          22 K to Q B—If Black play Kt K
second, you change Bishops, and move R first to K B, and
then to K B seventh.  If he play K Q B third, you change
Bishops, and then + with R Q B.

23 Q to K B fifth      23 K to Q second—If he move
Kt K second, you win by taking B with B chg.

24 Q to Q Kt fifth +    24 P interposes

25 Q × Q Kt P—Mate.

### SECOND RESPONSE.

20 Q × Q B

21 Q × Kt +           21 K to Q second

22 Q × Q R, and ought to win.

### B.

19 Q B to Q second

20 Q B to K R sixth    20 Q × Q B

21 Q × Kt +           21 Q interposes

22 Q × Q +, and mates *instantly*.

### C.

19 Q B P one

20 Q × R P (best)      20 If Black move K Q B second,
or Q second, you win by placing R Q.  If he move Q B
Q second, you take Q P with Q B, and then take Kt, and
afterwards R, with Q.  If, again, he play Q B K third, you
take B with B, and on his retaking with P, you take Q P
with B, afterwards capturing Kt and R with Q.

                       Q P one

21 Q to K R fourth +   21 If he interpose Kt K second,
you may at once take it with R, and on his then playing
K B P one, move Q B Q sixth.

### FIRST METHOD.

21 K to Q second

22 K B to Q third      22 Kt K second—If Black had
advanced K B P two, you ought to + with Q K R seventh.

23 Q to K B sixth      23 K to K

24 Q B to K R sixth, and White wins.

### SECOND METHOD.

21 K B P one

22 Q to K R seventh    22 Q B to Q second

23 K B to Q third      23 K to Q B — If Black play
K B P one, you take it with K B ; and if, instead, he play
Kt K second, you place B Q sixth.

| WHITE. | BLACK. |
|---|---|
| 24 K B to K B fifth | 24 Q to Q—If he had played Kt K second, you should take it with R. |
| 25 B × B + | 25 Q × B |
| 26 R + | 26 Q × R |
| 27 Q gives checkmate. | |

## GAME XII.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K Kt B third | 3 K Kt P two |
| 4 K B to Q B fourth | 4 K Kt P one |

5 Q P 2—Inferior to Castling, and much over-rated by many writers. This move first occurs in Koch's Treatise of 1828, and Ghulam Kassim's of 1829. In Mr. Lewis's last work, the laboured variations of Koch, Kassim, &c. upon this move, termed by Mr. Lewis a "new attack," occupy forty-eight pages, no systematic defence being attempted, and the attack winning nearly throughout. I hope to be able to show, fortified by Von Der Lasa and Jaenisch, that second player can frame a defence perfectly satisfactory, opposed to the strongest modes of attack in print.

5 P × Kt (best)—If he move Q P 2, you get the better game, taking P with K B, and retreating as best B Q Kt 3, if he continue with Q B P 1.

| 6 Q × P | 6 Q P 2 (best) — If he play |

Q P 1, you Castle, as rather stronger than Q B × P, and have the better game. If he move K B R 3, you Castle. If he move Q Kt B 3, you × P with Q B. If he play Q K B 3, you win through K P 1. If he + with Q, you push K Kt P 1, and have a winning position.

| 7 K B × P (best) | 7 Q B P 1—This is given gene- |

rally as the best, but to me it is hardly so satisfactory as K Kt B 3. The move Q B P 1, appears to fill up a sq which Black should reserve for his Q Kt.

| 8 B × K B P + (inferior) | 8 K × B |

### FIRST ATTACK.

| 9 Castles | 9 Q × P + |
| 10 Q B to K third | 10 Q to K B third |
| 11 B × Gambit P | 11 K home |

12 If you + with Q K R 5, he covers Q K Kt 3 ; and if you repeat + with Q K 5, he covers with K B, and has the better game.

| Q to K Kt third | 12 B + |
| 13 K to R | 13 K Kt to K 2, wins. |

### SECOND ATTACK.

| 9 Q × P + | 9 K Kt to B third (best) |
| 10 K P advances | 10 K B to Kt second |
| 11 Castles | 11 K R K B |

12 Q to K R 4—If P × Kt, he moves K to Kt.

|  |  |
|---|---|
|  | 12 K to Kt |
| 13 Q B to Kt fifth | 13 Q Kt to Q second |
| 14 Q Kt to B third | 14 K R P one, wins. |

### THIRD ATTACK.

|  |  |
|---|---|
| 9 Q B × P | 9 K Kt to B third (best) |
| 10 Q B P one—If you advance K P, he × P with Q, and on your P × Kt, he wins by K B +. | |
|  | 10 Q B to Kt fifth (best) |

11 Q to K Kt 3—If you move Q K 3, he replies K B Kt 2, and if you then castle, he moves K R K, prepared to retreat K to Kt.

|  |  |
|---|---|
|  | 11 K R to Kt |
| 12 Q to K R fourth | 12 K R to Kt third |
| 13 K P advances | 13 K to Kt |
| 14 B to K Kt fifth | 14 K B to K second |
| 15 Castles (if) | 15 Kt Q 4, wins. |

## GAME XIII.

*Moves 1 to 7, as in last game.*

WHITE.                                 BLACK.

8 B to Q Kt third (best)    8 Q × P—If he play Q B K 3, you advance Q P, and on his returning Q B Q B, you get the better game, taking P with Q B.

9 Q B × P    9 K Kt to B 3 — If he take Q Kt P, you answer Q K R 5.

|  |  |
|---|---|
| 10 Q Kt to Q 2 (best) | 10 Q B Kt fifth |
| 11 Q to K Kt third | 11 K Kt × P—If he move Q Kt Q 2, you answer with Q B P 1, and then K P 1. |
| 12 Kt × Kt | 12 Q × Kt + |
| 13 K to Q second | 13 Q to K seventh + |

14 K to Q B—You will win ; and this shows the weakness of Black's seventh move, Q B P 1.

## GAME XIV.

*Moves 1 to 7, as in last game.*

WHITE.                                 BLACK.

7 K Kt to B third (best) —
Bringing out an important attacking piece.

### FIRST ATTACK.

8 K B × P +        8 K × B

In the first place,

|  |  |
|---|---|
| 9 Q B × P | 9 Q × P |
| 10 Q Kt to Q second | 10 Q B to K Kt fifth |
| 11 Q to Q Kt third + | 11 K to Kt third |
| 12 Q × Q Kt P | 12 K B to Q B fourth |
| 13 K R to K B | 13 K R to K, wins. |

o

In the second place,

| | |
|---|---|
| 9 Q B P one | 9 K B to R third |
| 10 B × P | 10 B × B |
| 11 Q × B | 11 K home |
| 12 Castles | 12 K R K B |
| 13 K P one | 13 K Kt to Q second—White's K R |

must now move off, on which Black's R × R +, and wins
with Q K 2.

### SECOND ATTACK.

| | |
|---|---|
| 8 Castles | 8 Kt × B |
| 9 P × Kt | 9 K B to Kt 2 (best)—To play |
| | Q K B 3, is inferior. |

In the first place,

10 R + —If Q +, he covers with Q, and then castles.

|  | 10 K to K B |
|---|---|

11 R to K 4—If your Q B × P, his B × P + with safe game.

| | |
|---|---|
| | 11 Q B to K B fourth |
| 12 R × P | 12 B to K Kt third |
| 13 Q B P two | 13 K R P two |
| 14 Q Kt to B third | 14 Q Kt to Q second |
| 15 Q Kt to K fourth | 15 K B R 3, wins. |

In the second place,

| | |
|---|---|
| 10 Q B × P | 10 Castles |
| 11 Q B P one | 11 Q R P two |
| 12 Q to K Kt third | 12 Q B to K B fourth |
| 13 Q B to K fifth | 13 B to K Kt third |
| 14 Q B P one | 14 Q Kt P two |
| 15 Q Kt P one | 15 Q R P one |
| 16 Q Kt to B third | 16 Q R P × P |
| 17 Q R P × P | 17 R × R |
| 18 R × R | 18 P × P |

19 P × P—Black should win. This defence is offered with
diffidence, having been passed over by all previous writers.

SUMMARY.   In dismissing the Muzio Gambit, I present the
following conclusions as demonstrated in the foregoing analysis :—

The defence is satisfactory and complete for Black, if White, at
move 5, do not castle ; but White castling at move 5, Black must
be content, as best, with a drawn game.

It follows that the Muzio Gambit is a sound game for first
player, and that he should adopt it in preference to any other,
should Black, at move 4, push K Kt P ; and it is equally evident
that Black should not attack K Kt with P, on move 4, but should
play K B Kt 2, as shown by me in King's Gambit.

The radical disadvantage of aiming to set up the Muzio Gambit,
is, that White cannot force its acceptance upon second player, but
in attempting its creation, must incur the dangers consequent upon
Black's adopting, at move 4, the defence of K B Kt 2.

# CHAPTER XV.

## COCHRANE GAMBIT.

THE Cochrane Gambit, or rather the Cochrane defence to the Gambit, is so called from its having been first developed at length in Cochrane's Treatise, although the move on which it hinges may be found in several earlier writers. For some years this defence was implicitly received as sound, but latterly its fallacy has been completely established. Still the opening is one of great beauty and variety; rich in resource to either player, and sure to produce a difficult and interesting game. A method has been recently discovered, by which second player can resolve the Cochrane Gambit into the Salvio Gambit, and thus, as I demonstrate, obtain the better position.

## GAME I.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K Kt to B third | 3 K Kt P two |
| 4 K B to Q B fourth | 4 K Kt P advances |
| 5 K Kt to K fifth | 5 Q + |
| 6 K to B | 6 Gambit P moves—This move |

constitutes the Cochrane Gambit.

If you move Q K, he × P with P +, and if K retake, Q K R 6 +.

### FIRST MODE OF PLAY.

| | |
|---|---|
| 7 K B × P + (bad) | 7 K to K second |

8 If you take Kt with K B, he × P with P +, then + with Q at R 6, and × B with R. If you take P with K Kt P, he moves Q P 1, and on your taking Kt with K B, × Kt with P.

| Kt P attacks Q | 8 Q + |
|---|---|
| 9 K to B second | 9 K Kt to B third |
| 10 K B to Q Kt third | 10 Q P one |
| 11 K Kt to B seventh | 11 Kt × P + |
| 12 K to K third | 12 Q B to K B fourth |

13 If you move K to K B 4, he answers with K to K B 3, having a won game; and if

| Kt × R | 13 Mates in five moves. |
|---|---|

### SECOND MODE OF PLAY.

| | |
|---|---|
| 7 Kt × K B P (bad) | 7 K Kt to B third |

#### FIRST DEFENCE.

| 8 P × P | 8 Q P two |
|---|---|
| 9 Kt × R | 9 Kt P × P |
| 10 Q × P | 10 Q B + |
| 11 K to Kt | 11 K B + |
| 12 Q P two | 12 B × P + |
| 13 Q B interposes | 13 Mates in three moves. |

o 2

SECOND DEFENCE.

| | |
|---|---|
| 8  Kt × R | 8  K Kt × K P |
| 9  Q to K | 9  P × P + |
| 10 If K to K 2, he wins with Q to R 6. | |
|     K × P | 10  Q to R sixth + |
| 11 K to Kt | 11  K B + |
| 12 Q P two | 12  Mates in four moves. |

THIRD DEFENCE.

| | |
|---|---|
| 8  K Kt P one | 8  Q + |
| 9  K to B second | 9  Q P two |
| 10 K B attacks Q | 10  Kt × P + |
| 11 K to K third (A.) | 11  Q to K R fourth |
| 12 Kt × R | 12  Q to Kt fourth + |
| 13 K to Q fourth | 13  Mates in two moves. |

A.

| | |
|---|---|
| 11 K to K | 11  Q to K R fourth |
| 12 If you attack Kt with Q P, he + with P, and × Kt with Q. | |
|     Kt × R | 12  P + |
| 13 K moves | 13  Q to K fourth |
| 14 Q P two | 14  Kt to Q B sixth + |
| 15 K to Q third | 15  Q to K eighth, winning. |

## GAME II.

*Moves 1 to 6, as before.*

| WHITE. | BLACK. |
|---|---|
| 7  P attacks Q (bad) | 7  Q + |
| 8  K to B second (best) | 8  K Kt to B third (best) |

9 If you play Q P 2, he × K P +, and on your moving K K 3, advances K B P 2. If you move Q P 1, he moves Q P 1, and on your taking K B P with Kt, advances Q P another sq, for if you then take R, he + with Q K Kt 7, and on your playing to K 3, gives mate in six moves

FIRST MODE OF PLAY.

| | |
|---|---|
| 9  Q Kt to B third | 9  Q to Kt seventh + |
| 10 K to K third | 10  B to K R third + |

11 If you play K to Q 4, he attacks Kt with Q P, for if you take K B P with Kt, he mates in three moves.

| | |
|---|---|
|     K to Q third | 11  Q Kt to B third |

FIRST DEFENCE.

| | |
|---|---|
| 12 Kt × K B P | 12  Q Kt to Q Kt fifth + |
| 13 K moves | 13  Q to K B seventh + |
| 14 K to K fifth | 14  Q to Q B fourth + |
| 15 If you interpose Q Kt, he × K Kt. | |
|     K × Kt | 15  Mates in two moves. |

SECOND DEFENCE.

| | |
|---|---|
| 12 K B × P + | 12  K to K second |

| | |
|---|---|
| 13 Kt × Kt + | 13 Q P × Kt |
| 14 K B to Q Kt third | 14 Q Kt P two |
| 15 Q Kt to Q Kt | 15 R + |
| 16 K to Q B third | 16 Kt × P + |
| 17 K to Q Kt fourth | 17 Mates in three moves. |

### THIRD DEFENCE.

| | |
|---|---|
| 12 Kt × Kt | 12 Q P × Kt |

13 If you attack Q with R, he plays Q K B 7. If you play Q K Kt, he moves Q Kt P 2, and on your then retreating K B Kt 3, advances Kt P another sq, winning a piece, for if you remove Kt, you are mated in three moves.

| | |
|---|---|
| Q R P two (A.) | 13 Castles |
| 14 K B to R second | 14 K R + |
| 15 K to Q B fourth | 15 Q B + |
| 16 K to Q Kt fourth | 16 K B + |
| 17 K to Q R fifth | 17 Mates in two moves. |

### A.

| | |
|---|---|
| 13 Q to K B | 13 Q Kt P two |
| 14 K B to Q Kt third | 14 Q Kt P one |
| 15 Kt to Q R fourth (B.) | 15 Q B + |
| 16 Q B P two | 16 P × P *en passant*, + |
| 17 K B to Q B fourth | 17 B × B + |
| 18 K × B | 18 P × Q P |
| 19 B × P | 19 Q × B, and wins. |

### B.

| | |
|---|---|
| 15 Q Kt to Q Kt | 15 Q B + |
| 16 Q B P two | 16 P × P *en passant*, + |
| 17 K B to Q B fourth | 17 Q × Q + |
| 18 R × Q | 18 P × Q P |
| 19 Q B × P | 19 Q R + |
| 20 K to B second | 20 Q B × B |
| 21 Q B × K B | 21 B × R |
| 22 B to K Kt seventh | 22 K to K second, and wins. |

### SECOND MODE OF PLAY.

| | |
|---|---|
| 9 K to K third | 9 K B to R third + |

### FIRST DEFENCE.

| | |
|---|---|
| 10 K to Q third | 10 Q P one |
| 11 Kt × K B P | 11 Q P one |
| 12 K B × P | 12 K Kt × B |

13 If you take R, he moves Q K R fourth.

| | |
|---|---|
| K Kt × B | 13 K Kt to Q Kt fifth + |
| 14 K to Q B fourth | 14 Q × Kt |
| 15 K × Kt | 15 Q Kt to R third + |
| 16 K to Q B third | 16 Q to Q B third + |
| 17 K to Q third | 17 Kt to Kt fifth + |
| 18 K to K third | 18 Kt × Q B P +, wins. |

SECOND DEFENCE.

10 K to Q fourth         10 Q P one

11 If you play K Kt Q 3, he + with Q Kt, and × K P, with Kt.

     K Kt × K B P         11 Q Kt P two

12 If you take K B, or play K B Q Kt 3, he wins a piece by chg with Q B P.

     K Kt × R (C.)         12 Q Kt +

13 If K go to Q B 3, you are mated in three moves.

     K to Q third         13 P × B +

14 K × P         14 Q R to Q Kt, wins.

C.

12 K B to Q fifth         12 K Kt × B

13 Kt × K B—If you take R, he + with Kt Q B 3, and afterwards mates in three moves.

                       13 Q B P +

14 If you take Kt, Black mates in two moves.

     K to Q third         14 Kt to Q Kt fifth +

15 K moves         15 Q × Kt, and wins.

## GAME III.

### Moves 1 to 7, as in Game 2.

| WHITE. | BLACK. |
|---|---|
| 8 K to B second | 8 The Kt to K B 3, is here rather stronger than the immediate + of the Q ; still the latter may be risked, as in the following example, being the opening of a real game, played between Cochrane and De la Bourdonnais. (See No. 879, Chess Studies.) |
| | Q to Kt seventh + |
| 9 K to his third | 9 B to R third + |
| 10 K to Q third | 10 Q P two (best) |
| 11 K B × P | 11 Q Kt to R third |
| 12 Q B P one | 12 Q B P one |
| 13 K B × P + | 13 K to his second |
| 14 K B to Q Kt third | 14 Kt to B fourth + |
| 15 K to B second | 15 Kt × P |
| 16 Q to K B | 16 Q B to K B fourth |
| 17 Q × Q | 17 Q Kt to K B seventh + |
| 18 Q P covers | 18 P × Q |
| 19 K R to Kt | 19 Q R to Q |
| 20 B × B | 20 Kt × B |
| 21 K R × P | 21 Q Kt × P |
| 22 Kt × Kt | 22 B × Kt + &c. |

## GAME IV.

### Moves 1 to 6, as before.

| WHITE. | BLACK. |
|---|---|
| 7 K Kt P × P (bad) | 7 K Kt to B third |

### FIRST MODE OF PLAY.

| | |
|---|---|
| 8 Kt × K B P | 8 Q P two |

9 If you take Q P with K B, he × P with P.

| | |
|---|---|
| Kt × R | 9 K Kt P × P |
| 10 Q × P | 10 Q B + |
| 11 K to Kt | 11 K B + |
| 12 Q P two | 12 K B × P + |
| 13 Q B to K third | 13 Q to K eighth + wins. |

### SECOND MODE OF PLAY.

| | |
|---|---|
| 8 K B × B P + | 8 K to K second |
| 9 K B to Q B fourth | 9 Q P one |

10 If you play Kt K B 7, he × P with P. If you afterwards play Q K, you are mated in three moves ; or if you play K R P 1, you are mated in six moves ; and lastly, if you then take P with Q, you lose Q.

If, again, at move 10, you take Kt P with Kt, he changes Kts, and plays K B Kt 2. If you then play K B K 2, Black gives mate in four moves ; and if, instead of this, you move Q or K R, he wins by playing R to B. Finally, if at move 12 you advance K R P 1, he + with K R, and on your playing K K 2, mates in three moves.

| | |
|---|---|
| K Kt to Q third | 10 P × P |
| 11 Q × P (A.) | 11 Q P one |
| 12 B × P | 12 Kt × B |
| 13 P × Kt | 13 Q B + |
| 14 K to Kt | 14 K R + and wins. |

### A.

| | |
|---|---|
| 11 K Kt to B second | 11 Q B + |

12 If you move K K, he plays Q B K Kt seventh, and after-wards K Kt Kt fifth.

| | |
|---|---|
| Kt × B | 12 Q × Kt + |
| 13 K to K | 13 Kt × K P, and wins. |

### THIRD MODE OF PLAY.

| | |
|---|---|
| 8 Kt × K Kt P | 8 Kt × Kt |
| 9 P × Kt | 9 Q P two |

### FIRST DEFENCE.

| | |
|---|---|
| 10 K B × P | 10 Q B × P |
| 11 Q to K | 11 Q to K R sixth + |
| 12 K to B second | 12 K B + |
| 13 Q P two | 13 B × P + |
| 14 Q B to K third | 14 Q to K B sixth + |
| 15 K to Kt | 15 Mates in three moves. |

### SECOND DEFENCE.

| | |
|---|---|
| 10 P × P | 10 Q + at R sixth |

11 If you move K K, he × P with Q B, winning Q, or mating in three moves. If you play K to Kt, he wins by moving K R Kt.

| | |
|---|---|
| K to B second | 11 K B to K second |

12 If you move Q to K, or K second, he plays K Q. If you play Q K B, he forces your Queen. If you move K B K second, he + with B K R fifth ; and on your playing K to Kt, × P with Q B ; afterwards placing R at Kt, if you × B with B, or play Q K B.

| | |
|---|---|
| Q to K B third | 12 K B to Q B fourth + |
| 13 Q P two | 13 B × P + |
| 14 Q B to K third | 14 Q × Q + |
| 15 K × Q | 15 B × Q Kt P, wins. |

### FOURTH MODE OF PLAY.

| | |
|---|---|
| 8 Q to K | 8 Q to K R sixth + |

9 If you play K to Kt, he wins K Kt. If you play K to B second, he + with K B, and on your K going to K second, advances Q P one.

| | |
|---|---|
| K to K second | 9 Q P one |
| 10 Kt × K Kt P | 10 Kt × Kt |
| 11 P × Kt | 11 B × P + |
| 12 K to B second | 12 K B to K second |

13 If you go with K to Kt, he plays Q B K B sixth.

| | |
|---|---|
| Q to K third | 13 K B + |
| 14 K to Kt | 14 Q B to K B sixth, wins. |

### FIFTH MODE OF PLAY.

| | |
|---|---|
| 8 Q to K second (best) | 8 Q P one |
| 9 K Kt × K Kt P | 9 Kt × Kt |
| 10 P × Kt | 10 Q B × P |

11 If you move Q to K third, he + with Q B, and then plays R to Kt.

| | |
|---|---|
| Q to K B second | 11 Q B to R sixth + |
| 12 K to K | 12 Q × P + |
| 13 Q to K second | 13 Q × Q |
| 14 K × Q | 14 Q Kt to B third, better game. |

### SIXTH MODE OF PLAY.

| | |
|---|---|
| 8 K R P one | 8 P × K R P |

9 If you take P with B +, he moves K to K second, and on your B retreating, plays Q to Kt sixth. If you move Kt Kt fourth, he changes Kts, then plays Q K Kt sixth, and afterwards K R to Kt, and K B Q B fourth.

### FIRST DEFENCE.

| | |
|---|---|
| 9 Q P two | 9 Q P one |
| 10 K Kt to Q third | 10 Kt to K R fourth |
| 11 Q to K | 11 K Kt + |
| 12 K to Kt | 12 R to K Kt |
| 13 K to R second | 13 Kt to K seventh, wins. |

### SECOND DEFENCE.

| | |
|---|---|
| 9 Q to K | 9 Q to K Kt fourth |
| 10 K Kt to Kt fourth | 10 Kt × Kt |

| 11 P × Kt | 11 Q × Kt P |
|---|---|

12 If you bring K R to Kt, he + with Q K B sixth, then changes
Queens, and plays K B Q B fourth.    If you play K R R second,
he moves K R Kt, and on your then playing R to B 2, advances
P R 7.

|  | Q to K second | 12 K R P two |
|---|---|---|
| 13 | Q Kt to B third | 13 K R to Kt |
| 14 | Q × Q (B.) | 14 P × Q |
| 15 | Kt to Q fifth | 15 K to Q |
| 16 | Q P two | 16 Q B P one |
| 17 | Q Kt to K B sixth | 17 K R to Kt third |
| 18 | K P one | 18 Q P two |
| 19 | K B to Q third | 19 K Kt P one, and will win. |

B.

| 14 | K to K | 14 K B to K second |
|---|---|---|

15 If you move K R to B, Black + with Q K R fifth, and on
your interposing Q, plays K R Kt seventh.

|  | Q Kt to Q fifth | 15 Q to K R fifth + |
|---|---|---|

16 If you move K to B, he plays Q K Kt sixth.

|  | K to Q | 16 Q B P one |
|---|---|---|
| 17 | Kt to Q B seventh + | 17 K to Q |
| 18 | Kt × R | 18 Q P two |
| 19 | Q to K | 19 P × B |
| 20 | Q × Q | 20 B × Q |
| 21 | Q P two | 21 Q B + |
| 22 | K to Q second | 22 K B to Kt sixth |
| 23 | K to Q B third | 23 P to R seventh |
| 24 | B to K third | 24 Q B to K B sixth, wins. |

THIRD AND LAST DEFENCE.

| 9 | K Kt × K B P | 9 Q P two |
|---|---|---|
| 10 | K B × P | 10 Kt × B |
| 11 | Kt × R | 11 Q to K Kt sixth |
| 12 | R to K Kt | 12 P to K R seventh |
| 13 | R × Q | 13 P Queens + |
| 14 | R to Kt | 14 Q B + |
| 15 | K to K second | 15 Q to R seventh + |
| 16 | K to Q third | 16 Kt to K B fifth + |
| 17 | K to K third | 17 Q Kt to B third |
| 18 | Q B P one | 18 K B + |
| 19 | Q P two | 19 Castles |
| 20 | Kt to K B seventh | 20 R × Q P, wins. |

## GAME V.

*Moves 1 to 6, as before.*

| WHITE. | BLACK. |
|---|---|
| 7 Q P two (best) | 7 P × P + (best)—If he move |

K Kt B 3, you answer Q Kt B 3, and on his then playing
Q P 1, may safely take K B P with Kt.

  8 K × P                  8 Q to R sixth +
  9 K to his Kt            9 K Kt to B third — It were
     better to play K Kt R 3. (See next game.)
10 Kt × K B P (best)

### FIRST.

                   10 Rook moves
11 K Kt to its fifth, winning at least the exchange.

### SECOND.

                   10 Kt × P
11 Q to K second, and wins.

### THIRD.

                   10 K Kt P advances
11 Kt attacks Q—Might also play Bishop home.
                   11 Q to K R fifth
12 K to Kt second       12 P × P
13 R × P              13 Q to K Kt fifth +
14 Q × Q              14 Kt × Q
15 R × P, and ought to win.

### FOURTH.

                   10 Q P two (best)
11 K B home          11 Q to K R fifth
12 Kt × R            12 Kt × P
13 Q to K second      13 K B to Kt second (A.)
14 Q B P one          14 K Kt P advances
15 P × P              15 Q × P +
16 Queen interposes, and ought to win.

### A.

                   13 P to Kt sixth
14 P × P            14 Q × P +
15 Bishop covers, and wins.   .

## GAME VI.

*Moves 1 to 9, as in Game 5.*

WHITE.                         BLACK.

                   9 K Kt to R third (best)
10 If you play Q Kt B 3, he also brings out Q Kt B 3, and will
maintain the Pawn. To take Kt is bad. If you play Q B K B 4,
he answers Q P 1, and if you then retreat Kt Q 3, he plays
Q K Kt 3.
   K B home (A.)         10 Q to R fifth
11 B × Kt            11 B × B
12 Q × P            12 B + —He may also change Q,
    and move R K Kt, to which if you respond K B K 2, he
    answers B Q B 8, and if you then move Q R P 2, he wins
    by K R P 2.
13 K moves           13 Q × Q
14 Kt × Q           14 B × P, wins.

A.

| | |
|---|---|
| 10 Q to her third | 10 Q × Q |
| 11 P retakes Q | 11 Q P one |
| 12 B × Kt | 12 B × B |
| 13 Kt × K B P | 13 B + |
| 14 K to Kt second | 14 R to B |
| 15 R to B | 15 B × P, wins. |

### *Final Remark on Game VI., &c.*

This defence, as here given, was first published in my Treatise, and was furnished by a member of the Bristol Club. It proves the fallacy of the Cochrane Defence ; the latter comprising the move for second player of K Kt B 3 ; but subsequent analysis has shown that the Cochrane Defence is of itself but a branch of a gambit given by Salvio, produced in a different order. Suppose then the following opening :—

### GAME VII.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 2 |
| 2 K B P 2 | 2 P × P |
| 3 K Kt to B 3 | 3 K Kt P 2 |
| 4 K B to Q B 4 | 4 K Kt P 1 |
| 5 K Kt to K 5 | 5 Q + |
| 6 K to B | 6 K Kt R 3—This is given as |

the soundest move here, by Salvio.

| | |
|---|---|
| 7 Q P 2 | 7 P to K B 6 (best) |

Here we arrive at the Cochrane Gambit, and as Jaenisch justly remarks, by even a better order of moves for Black ; since by moving K Kt R 3, before P K B 6, he avoids those variations, which though really in his favour, are so difficult to pass through unscathed. The game before us may proceed thus :—

In the first place,

8 P × P—If you play Q K, he changes Q, and × P with P. If you move Q B K B 4, which Jaenisch considers best, he × P with P +, and on your retaking with K, moves Q P 1.

|  | 8 Q P one |
|---|---|
| 9 Kt × Kt P | 9 Kt × Kt |
| 10 P × Kt | 10 Q B × P |
| 11 Q to Q third | 11 B to K R 6 + |

12 K to K second—He now gets better game ; both by B K Kt 7, and K R K Kt.

In the second place,

| | |
|---|---|
| 8 B × Kt | 8 P × P + |
| 9 K × P | 9 Q to K R 6 + |

10 K to B 2—If you play K K Kt, we form the variation of the Cochrane Gambit just examined.

|  | 10 B × B |
|---|---|

11 Kt × Kt P—If you take P with Q, his B + K 6.

|  | 11 Q P two |
|---|---|

| | |
|---|---|
| 12 Kt × B | 12 Q to K R fifth + |
| 13 K to Kt | 13 Q × Kt |
| 14 K B × P | 14 Q K 6 +, wins. |

In the third place,

| | |
|---|---|
| 8 K Kt P one | 8 Q + |
| 9 K to B second | 9 Q to Kt 7 + |
| 10 K to K third | 10 K B P two (best) |

11 The game is lost. If you play K Q 3, he × P with P +, and on your retaking, moves Q P 2 +, which your B takes, and he plays P K B 7 +. This fine train of moves is by Silberschmidt.

| | |
|---|---|
| Q Kt to B 3 (A.) | 11 Q B P 1 (best) |

12 K B to Q third—If you move K Q 3, he plays Q P 1, and then if your Q B × Kt, his Q P × Kt.

| | |
|---|---|
| | 12 Q P one |
| 13 K Kt to Q B 4 | 13 P × P |

14 Q Kt × K P—If you take K P with B, his Kt +.

| | |
|---|---|
| | 14 Kt + |
| 15 K to B fourth | 15 B + |
| 16 Kt covers | 16 Castles, wins. |

A.

| | |
|---|---|
| 11 P × P (or B.) | 11 Q P one |

FIRST REPLY.

| | |
|---|---|
| 12 Kt to Q third | 12 Kt × P + |
| 13 K to K fourth | 13 P to K B 7 + |
| 14 K to B fourth | 14 B to K R 3 + |
| 15 K × Kt P | 15 Kt to K 6 + |
| 16 K moves | 16 Q mates |

SECOND REPLY.

| | |
|---|---|
| 12 K B to K B | 12 Kt × P + |

13 K to K 4—If K K B 4, he mates in seven moves.

| | |
|---|---|
| | 13 Q P + |

14 K K B 4—If K × P, his Q B P +, and on your returning K K 4, he plays Kt Q 3 +, then you play K K 3, and he wins by Q × R.

| | |
|---|---|
| | 14 K B R 3 + (best) |
| 15 K × P | 15 R + |
| 16 Kt K Kt 6 | 16 R × Kt + |
| 17 K to R 5 | 17 Kt × P + |
| 18 K to R 4 | 18 Kt + |
| 19 K to R 5 | 19 Q mates |

B.

| | |
|---|---|
| 11 Kt to Q third | 11 P × P |
| 12 Kt to K B fourth | 12 Kt + |
| 13 K × P | 13 Q to K B 7, wins. |

The fine game certainly acquired by Black, through moving K Kt R 3, as just developed, furnishes additional proof to that already supplied in our past pages, that when at move 4, Black attacks Kt with P, your best resource is to adopt the Muzio Gambit.

# CHAPTER XVI.

## SALVIO GAMBIT.

THE Salvio Gambit, or rather Defence to the Gambit, is first found in Salvio's Treatise. Leaving a Pawn and Rook to be taken at will, Black sallies forth with Knight, and should White greedily grasp the offered spoil, second player forms an attack which can hardly be resisted. The Salvio counter-attack may be compared to a general suffering the enemy quietly to pillage his tents, while he turns the fortunes of the day, by centralizing his whole force in one irresistible charge, like that of the French at Marengo. Still the Salvio Defence is unsound, as will be presently proved.

## GAME I.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K Kt to B third | 3 K Kt P two |
| 4 K B to Q B fourth | 4 Kt P attacks Kt |
| 5 Kt to K fifth | 5 Q + |
| 6 K to B | 6 K Kt to B third—This move |

introduces the Salvio Gambit. He should rather play K Kt R 3, as elsewhere shown by Salvio; and as I have given at the end of the Cochrane Gambit. In the present game, you are presumed to commit the error of taking K B P.

### FIRST MODE OF TAKING.

| | |
|---|---|
| 7 Kt × K B P | 7 Q P two |

Black wins two pieces, &c. for Rook.

### SECOND MODE OF TAKING.

| | |
|---|---|
| 7 B × P + | 7 K to his second — His best |

move, substituted by Philidor for that of Salvio, which is K to Q (A.)

| | |
|---|---|
| 8 K B to Q Kt third | 8 Q P attacks Kt |
| 9 Q Kt to Q third | 9 K Kt to R fourth |
| 10 Q to K | 10 K Kt P advances |
| 11 K to Kt | 11 K B to Kt second |
| 12 Q B P one | 12 Q to K Kt fourth |
| 13 K B to Q | 13 Q B to Kt fifth |
| 14 B × B | 14 Q retakes B |
| 15 K R P attacks Q | 15 Q to K Kt third |
| 16 Q to K second | 16 Q Kt to Q second |
| 17 K Kt to K | 17 Q R to K |
| 18 Q P one | 18 K to Q |
| 19 Q to K Kt fourth | 19 Q P advances |
| 20 K Kt to B third—Black for choice. | |

### A.

7  K to Q (inferior)

#### FIRSTLY.

| | |
|---|---|
| 8  Q P two (best) | 8  Kt × P |
| 9  Q to K (best) | 9  Q × Q + (best) |
| 10  K × Q | 10  Q P one |
| 11  K Kt to Q third | 11  K B P advances |

The game is equal.   You must regain P.

#### SECONDLY.

| | |
|---|---|
| 8  K B to Q Kt third | 8  K Kt to R fourth |
| 9  Kt + | 9  K home |
| 10  Kt × R | 10  Kt + |

11  If you move K to Kt, he + with B, and on your covering with Q P, × P with B, afterwards winning Queen, by divergent + of Kt.

| | |
|---|---|
| P × Kt | 11  Q × R + |
| 12  K to his second | 12  P +, and wins.—At move 8, you had better have placed B at Q B 4, but Q P 2 is stronger. |

## GAME II.

*Moves 1 to 6, as in Game 1.*

| WHITE. | BLACK. |
|---|---|
| 7  Q to K (best)—If he push K Kt P, you take P with B +, and then retire Kt K B 3. | 7  Q × Q + (best) |
| 8  K × Q | 8  Kt × P (best) |
| 9  K B × P + | 9  K to his second (best) |
| 10  K B to Kt third—Philidor plays B thus, while Ponziani justly prefers moving it K R 5, as in Variation. | |
| | 10  K Kt to B third |
| 11  Q P two | 11  Q P attacks Kt |
| 12  Kt to Q third (best) | 12  Gambit P one |
| 13  P × P | 13  P × P |
| 14  K to B second | 14  Q B to Kt fifth |
| 15  Q B to Kt fifth | 15  Q Kt to Q second |
| 16  Q Kt to Q second | 16  Q R to K |

Even game.   White must regain Pawn.

#### VARIATION ON MOVE 10.

| | |
|---|---|
| 10  B to K R fifth (best)—Should he push, in reply, Gambit P, you advance K Kt P. | 10  K Kt P one |
| 11  K R P one | 11  Q P one |
| 12  Kt to Q third | 12  K B to R third |
| 13  Q Kt to B third | 13  Kt × Kt—If he retreat Kt K B 3, you move K B B 3 ; and on his then playing Q B P I, play Q Kt K 2, with the better game. |
| 14  Q P retakes Kt | 14  K R to K B |
| 15  K R to K B | 15  Q B to K B fourth |
| 16  Kt × P (best) | 16  B × Kt |

| 17 B × B | 17 K R to K Kt—If he take P, |
| | he loses R. |
| 18 B × Q P + | 18 P × B |
| 19 R × B | 19 K R to Kt second |
| 20 K B to B third | 20 Q Kt to Q B third |
| 21 B × Kt | 21 P × B |

You have a Pawn, and the better game; which proves the invalidity of this particular form of the Salvio Defence to the Gambit.

# CHAPTER XVII.

## CUNNINGHAM GAMBIT.

FROM the nature of this brilliant opening, it rarely arises, unless by mutual agreement, being founded on unsound play on both sides. Philidor designates this *début* as the Cunningham Gambit, from its having been practised by an English chess-player of that name; while earlier writers, as Bertin and Stamma, with greater correctness, term it the *Three Pawns Gambit*; from its construction involving the sacrifice of three Pawns.

The Cunningham Gambit abounds in curious and lively situations. The defence is difficult, unless its routine be strictly adhered to, in which case the attack dissolves, and the sacrifice of the Pawns costs the game. The power of the assault, and the value of one move, are eminently demonstrated by the fact, that if White could castle, as in Italy, leaping King at once to the corner, the Cunningham attack would be strictly sound. Ponziani at one time thought otherwise, and in his first edition gives a perfect defence for second player, even suffering White to castle after the Italian method. Pratt quotes this in his edition of Philidor, but was not aware that Ponziani had offered the strongest proof of recantation, by his later analysis in edition of 1782, in which the first player gets the better game.

## GAME I.

| WHITE. | BLACK. |
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K Kt to B third | 3 K B to K second |
| 4 K B to Q B fourth (best) | 4 B + |
| 5 K Kt P one (inferior) | 5 P × P |
| 6 Castles | 6 P × P + |
| 7 K to R | 7 K B to K second—If he move |

Q P one, you equally win by taking K B P. If he play K Kt R 3, you reply Q P 2.

8 K B × P +

### FIRST DEFENCE.

8 K × B

9 K Kt to K fifth, double + —If he answer with K to his third, you + with Q K Kt4, and if he take Kt, you mate with Q in two moves.

9 K home

| | |
|---|---|
| 10 You may now win Q, by attacking with Kt K B 7, or | |
| Q + | 10 Kt P covers |
| 11 Kt × K Kt P | 11 K Kt to B third (best) |
| 12 R × Kt | 12 B × R (if ) |
| 13 Gives Checkmate in six moves. | |

<center>SECOND DEFENCE.</center>

| | |
|---|---|
| | 8 K to B |
| 9 Kt to K fifth | 9 K Kt to B third |
| 10 K B to Q Kt third | 10 Q to K |
| 11 Kt to K B seventh | 11 R moves |
| 12 K P advances | 12 Q P two |
| 13 P × Kt | 13 P × P |
| 14 K B × P | 14 Q B to K Kt fifth |
| 15 Q to K | 15 Q B to K R fourth |
| 16 Q P two—You might also move K Kt to K R 6. | |
| | 16 B × Kt |
| 17 B + | 17 R interposes |
| 18 Q Kt to B third | 18 B × B + |
| 19 Kt × B | 19 Q to K B second—If he play |
| Q to Q B 3, you mate in two moves. | |
| 20 Kt × B | 20 Q × Kt |
| 21 Q × Q + | 21 K × Q |
| 22 B × Rook, and ought to win. | |

<center>GAME II.</center>

<center>*Moves 1 to 7, as before.*</center>

<center>WHITE.                    BLACK.</center>

7 B to K B third—If he move Q K 2, you answer Q Kt B 3, and on his then playing Q B P 1, push Q P 2.

8 K P advances—You may vary attack by Kt K 5, and on B then × Kt, you play Q K R 5. Von Der Lasa goes into this at great length.

| | |
|---|---|
| | 8 Q P two |
| 9 P × B | 9 K Kt × P |
| 10 K B to Q Kt third | 10 Q B to K third |

<center>FIRST REPLY.</center>

| | |
|---|---|
| 11 Q P one | 11 K R P one (best) |
| 12 Q B to K B fourth | 12 Q B P two |
| 13 Q B × P | 13 Q Kt to B third |
| 14 Q Kt to Q second | 14 K Kt to its fifth |
| 15 Q to K second | 15 Kt × B |
| 16 Q × Kt | 16 Q to Q Kt |
| 17 Q × Q + | 17 R × Q |
| 18 Q R to K | 18 K to Q second, better game. |

<center>SECOND REPLY.</center>

| | |
|---|---|
| 11 Q P 2 | 11 K Kt to K fifth |

| 12 Q B to K B 4 | 12 K B P 2 |
| 13 Q Kt to Q second | 13 Q to Q second |
| 14 Q B P 2 | 14 Q B P 1 |
| 15 P × P | 15 P × P |
| 16 Q R to Q B | 16 Q Kt to B third |
| 17 Kt × Kt | 17 K B P × Kt |
| 18 Kt × P | 18 Castles K R |

19 Q to her second—White for choice.

## GAME III.

*Moves 1 to 7, as before.*

| WHITE. | BLACK. |
|  | 7 Q P two (best) |

8 If you take P with P, he retreats B to K B 3, getting a safe game.

| B × P (best) | 8 K Kt to B third |

### FIRSTLY.

| 9 K B × P + | 9 K × B |
| 10 Kt × B | 10 K R to K B |

11 If you move K P 1, he + with Q at her 4, and on your covering with Kt K B 3, he plays K Kt R 4 ; afterwards replying to your move of Q B P 2, with Q to Q B 3.

| Q P two (best) | 11 K to Kt |
| 12 Q B to Kt fifth | 12 Kt × K P (skilful) |
| 13 Q B × Q | 13 R × R + |
| 14 Q × R | 14 Kt to Kt sixth + |
| 15 K × P | 15 Kt × Q + |
| 16 K to Kt | 16 Kt to K sixth |

Black has won a Pawn, and has the better situation.

### SECONDLY.

9 If you take B with Kt, he × B with Kt.

| K B to Q Kt third | 9 K Kt × P |
| 10 Q to K second | 10 Same |
| 11 K B × P + | 11 K to B |
| 12 Q × P | 12 Kt to Kt sixth + |
| 13 K to Kt second | 13 Kt × R |
| 14 Q × B | 14 Q × Q |
| 15 Kt × Q | 15 K × B |
| 16 K × Kt | 16 B + |
| 17 K to B second | 17 Q Kt to B third |

Black has won the exchange and a Pawn.

## GAME IV.

| WHITE. | BLACK. |
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K Kt to B third | 3 K B to K second |
| 4 K B to Q B fourth | 4 B + |
| 5 K to B (best) | |

P

In the first place,

|  | |
|---|---|
| | 5 Q P one |
| 6 Q P two | 6 Q to K B third |
| 7 K P advances | 7 P × P |
| 8 P × P | 8 Q to K second |
| 9 Q B × P | 9 Q B to K Kt fifth |
| 10 Q Kt to B third | 10 Q B P one |

11 Q Kt to K fourth, with the better game.

In the second place,

|  | |
|---|---|
| | 5 K B to Kt fourth |
| 6 Q P two | 6 Q P one |
| 7 Kt × B | 7 Q × Kt |

8 Q to K B third, with a fine game.

In the third place,

|  | |
|---|---|
| | 5 K Kt to R third |
| 6 Q P two | 6 K Kt to its fifth |
| 7 Q to K second | 7 Kt to K B seventh |
| 8 Kt × B | 8 Kt × R |
| 9 K Kt to B third | 9 Kt + |
| 10 P × Kt | 10 P × P |

11 Q B to K B fourth, then × P, and ought to win.

## GAME V.

*Moves 1 to 4, as in Game 4.*

| WHITE. | BLACK. |
|---|---|
| 5 P covers | 5 P × P |

In this game I introduce Ponziani's Defence, and allow White to Castle after the Italian method ; being the only instance throughout this volume in which I permit a similar latitude.

6 Castles, K to corner, and K R to K B—By being allowed to move K in castling at once to Rook's square, you considerably strengthen your attack ; but Ponziani's moves would not be equally applicable, unless I here grant this licence.

6 Q P 2—Against this defence you get slightly the better game, because your K is at R ; but observe that if your King were now on K Kt sq, as he would be according to the English law of Castling, this move of Q P 2 would give Black a defence fully satisfactory. The student will therefore adopt the following system, as far as possible, to what the position would be, were White K now on K Kt.

7 K B × P     7 Q B to R 6—If he move Q B P 1, your B × K B P +, with a fine attack.

8 P × P—Ponziani here says, " I present this in preference to Kt × B, on account of the uncertainty, and vastness of the combinations arising in the latter case. Nor should you take Q Kt P with B, because Black would + with P."

### FIRST DEFENCE.

|  |  |
|---|---|
|  | 8  B × R |
| 9  Q × B | 9  B × P (best) |
| 10  B × Q Kt P | 10  Q Kt to Q second |
| 11  B × R | 11  Q × B |
| 12  Q P one | 12  K Kt to B third |
| 13  Q B Kt 5, then Q Kt B 3, with better game. | |

### SECOND DEFENCE.

|  |  |
|---|---|
|  | 8  K B × P |
| 9  B × Q Kt P | 9  Q to K B 3 |
| 10  Q P one | 10  Q to K Kt third |
| 11  R to K Kt | 11  K Kt B  3 — If he move Q K R 4, your R × B. |
| 12  Q B to K B fourth | 12  K Kt to R fourth |
| 13  B × B | 13  Kt × B + |
| 14  R × Kt | 14  Q × R |
| 15  Q to K second | 15  K Kt P  2—If he sally forth with Q Kt, your B × R. |
| 16  Q Kt to Q second | 16  K Kt P 1 |
| 17  Q to K R 2, and must win. | |

### THIRD DEFENCE.

|  |  |
|---|---|
|  | 8  Q B P one |
| 9  B × K B P + | 9  K × B (best)—If he retreat K, your Kt × B. |
| 10  Kt to K Kt 5 + | 10  K home |
| 11  Kt × B | 11  B × P |
| 12  Q + | 12  P covers (best) |
| 13  Q to K B 3 | 13  Q to K R 5 |
| 14  K to Kt 2 | 14  K B to Q 3 |
| 15  Q P 1, with better game ; threatening Q K B 7 +, and then Q B K Kt 5. | |

# CHAPTER XVIII.

## BISHOP'S GAMBIT.

The strongest methods of pursuing the attack, in this beautiful opening, were never developed until the publication of my Treatise. The experience of long years has, however, materially shaken my confidence in its merits, as to soundness of attack, if properly opposed ; and I now class the Bishop's Gambit with every other variation of the King's Gambit, except the Muzio sacrifice, as being legitimately lost for White ; since Black can certainly maintain a winning preponderance, through being enabled to keep the Gambit Pawn. The Bishop's Gambit is so styled, from the Bishop's being brought out by White at the third move, instead of Knight. The defence is still so exceedingly complicated, that the attack may be fairly risked, except between first-rate players.

## GAME I.

|  WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K B to Q B fourth | 3 K Kt P two (bad)—Pawn can- |

not thus be guarded as in the Knight's Gambit.

4 K R P two—Should Black now guard P with K B P, you
mate in five moves ; chg with Q consecutively at R 5, and K B 7,
and then chg with K P. If he take, instead, P with P, you may
push Q P 2, or play Q K R 5. Should he advance K Kt P, you
push Q P to its extent. If he play K B K second, you may change
Pawns, and then attack B with Kt at K B 3. Should he move
K B R 3, you place Q K R 5.

<div align="center">FIRST DEFENCE.</div>

4 K B to Kt second—If he play
K R P 1, you answer Q P 2, and on his then playing
K B Kt 2, you take P with P, as in present Variation.

| 5 Q P two | 5 K R P one |
| 6 P × P | 6 P × P |
| 7 R × R | 7 B retakes R |
| 8 Q to K R fifth | 8 Q to K B third |
| 9 K P attacks Q | 9 Q to Kt second |
| 10 K Kt to R third—White for choice. | |

<div align="center">SECOND DEFENCE.</div>

4 K R P two
| 5 P × P | 5 Q × P |

6 K Kt to B third—Should he answer by chg, you retreat K
to B ; and if he, instead, move Q K 2, you play Q Kt B 3.

| | 6 Q × Kt P |
| 7 R to Kt | 7 Q to K R sixth |
| 8 B × P + | 8 K to Q (best) |
| 9 B × Kt, and White ought to win. | |

## GAME II.

|  WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 Same |
| 2 K B P two | 2 P × P |
| 3 K B to Q B fourth | 3 K B P two (safe) |

4 Q Kt to B third—You may also play Q K 2, and if his Q +,
you move K Q. Should Black now take P with P, you + with Q.
If he play K Kt B 3, you advance K P, and on his playing Kt K 5,
or Kt 5, you get a fine game by K Kt B 3.

| | 4 Q + (best) |
| 5 K to B | 5 K Kt to B third (inferior) |
| 6 K Kt to B third | 6 Q to K R fourth |
| 7 K P advances | |

<div align="center">FIRST DEFENCE.</div>

7 Kt to K fifth

8  Q Kt to Q fifth—Then, should he play K to Q, you take
Gambit P with Kt.                8  Kt to Kt sixth +
  9  K to Kt                       9  Kt × R
10  Kt × Q B P +               10  K to Q
11  Kt × Q R                    11  K Kt to Kt sixth
12  P × Kt                      12  P × P
13  Q P two                     13  K B to K second
14  Q B to K B fourth—Now, if he move K B R 5, you play
K Kt Kt 5.                       14  Q to K Kt fifth
15  Kt to K Kt fifth            15  Q × Q B
16  Kt to K B seventh +        16  K home
17  Q to her third             17  K B to Q
18  K Kt +                      18  K to B
19  R attacks Q                 19  Q to K R fifth
20  R × K B P +, and White must win.

<center>SECOND DEFENCE.</center>

                          .7  Kt to K Kt fifth
8  Q P two                     8  If he move K Kt P 2, you
    answer with K R P 2, and then play either King to Kt, or
    Q Kt to Q 5,—or K Kt P 1, according to circumstances.
                         Kt to K sixth
  9  B × Kt                       9  P × B
10  Kt to Q fifth               10  K to Q
11  Kt × P at K 3, with a fine game.

<center>GAME III.</center>

<center>*Moves 1 to 5, as in Game 2.*</center>

<center>WHITE.                              BLACK.</center>

                         5  P × P, justly preferred by
Jaenisch and Von Der Lasa.
6  Q Kt × P                     6  Q B P one
7  Q to K 2 (or A.)            7  K to Q

<center>In the first place,</center>

  8  B × Kt                       8  R × B
  9  K Kt to B 3                  9  Q to K 2
10  Q P 2                       10  Q P 2
11  Q Kt to K Kt 5             11  K R P 1
12  Q × Q +                     12  B × Q
13  Q Kt to K B 7 +           13  K K
14  Q Kt to K 5                14  K Kt P 2, better game.

<center>In the second place,</center>

  8  K Kt B 3—Lewis erroneously supposes that this move proves
Jaenisch's P × P, at Black's fifth move, fallacious.
                      8  Q K 2—If Q K R 4, you play
    Q Kt K Kt 5 ; and if he then answer Q P 2, you move
    K Kt K 5.
  9  Q Kt K Kt 5

FIRST DEFENCE.

|   | 9 Q P 2 |
| 10 Q × Q + | 10 K × Q—If K B × Q, you move K B Q 3. |
| 11 K B to Q 3 | 11 K R P 1 |
| 12 K Kt to K 5 | 12 K to B 3 |
| 13 Q Kt to B 7 | 13 K B to Q 3 |
| 14 Q Kt × R | 14 B × Kt |
| 15 Kt to K Kt 6 | 15 K B to Q 3 |
| 16 K K, with the better game. | |

SECOND DEFENCE.

9 Q × Q + (best)

10 B × Q—If he answer this with K Kt R 3, you move Q P 2, and if he then play K B Q 3, you reply K Kt K 5.

10 K K (best)

11 K Kt to K 5

FIRST REPLY.

|   | 11 K R P 1 |
| 12 Q Kt to K B 7 | 12 Q P 1—If K R R 2, you move K B Q 3. |
| 13 Kt × R | 13 P × Kt |
| 14 B +, with better game. | |

SECOND REPLY.

|   | 11 Q P 1 |
| 12 K Kt to B 7 | 12 K B to K 2 |
| 13 Q P 2 | 13 K R P 1—If B × Kt, you take B. |
| 14 Kt × R | 14 P × Kt |
| 15 Kt to K Kt 6 | 15 K B B 3 |
| 16 Q B P 1 | 16 K to B 2 |
| 17 K B Q 3, then K R P 2, with better game. | |

THIRD REPLY.

|   | 11 K B to K 2 (best) |
| 12 K Kt to B 7 | 12 B × Kt |
| 13 Kt × B (best) | 13 K R P 1—Here lies the error of Lewis. Black, instead of this feeble move, should answer K Kt B 3, with even game. |
| 14 B + | 14 K to K 2 |
| 15 Kt to K B 7 | 15 K Kt to B 3 |
| 16 Kt × R | 16 Kt × B |
| 17 Kt to Kt 6 + | 17 K to B 3 |
| 18 Kt to K R 4 | 18 K Kt P 2 |
| 19 Kt K B 3, with the better game. | |

A.

| 7 K Kt to B 3 (inferior) | 7 Q to K 2 |
| 8 K to B 2 | 8 Does not now move Q P 2, as supposed by Lewis, but gets a safe game by K Kt B 3. |

## GAME IV.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 2 |
| 2 K B P 2 | 2 P × P |
| 3 K B to Q B 4 | 3 Q P 2—Von Der Lasa con- |

siders he may risk this.  If he here move Q B P 1, you answer Q P 2, and on his then playing Q P 2, change Pawns and move K B Kt 5 +

| | |
|---|---|
| 4 B × P—If you take with P, he plays Q K R 5 +, and then P K B 6. | 4 K Kt B 3 |
| 5 Q K 2 (best)—If Q Kt B 3, he plays K B Kt 5. | |
| | 5 Kt × B |
| 6 P × Kt + | 6 K B to K 2 |
| 7 Q to K B 3 | 7 B to K R 5 + |
| 8 P in | 8 P × P |
| 9 P × P | 9 K B to Kt 4 |
| 10 Q Kt B 3—The game is even. | |

## GAME V.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 2 |
| 2 K B P 2 | 2 P × P |
| 3 K B to Q B 4 | 3 Q + (best)—Kieseritzkij tells |

me he considers it also sound to advance Q Kt P 2, and then whether you play K B × Kt P, or K B Q Kt 3, he moves Q K R 5 + and Q B Kt 2.

| | |
|---|---|
| 4 K to B | 4 K B Q 3—Kieseritzkij sends |

me this as a defence that may be risked.  To me it seems weak, from the unnatural position his K B fills.

| | |
|---|---|
| 5 K Kt to B 3 | 5 Q to K R 4—Kieseritzkij con- |

siders he may also retreat Q K 2.

| | |
|---|---|
| 6 K P one | 6 K B × P |
| 7 Q to K | 7 K B P 1 |
| 8 Q P 2 | 8 Q P 1 |
| 9 Q B × P | 9 K Kt to K 2 |
| 10 P × B | 10 K B P × B |
| 11 Q B to K Kt 3 | 11 Q B to Kt 5—Black has lost a |

piece for two Pawns and some attack.

## GAME VI.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 2 |
| 2 K B P 2 | 2 P × P |
| 3 K B to Q B fourth | 3 Q + (best) |
| 4 K to K B | 4 K B to Q B fourth (weak)— |

If he play here K Kt B 3, you move K Kt B 3, prior to advancing K P.

| | |
|---|---|
| 5 Q P 2 | 5 K B to Q Kt third |
| 6 K Kt to B third | |

In the first place,
6 Q to K Kt fifth

| | |
|---|---|
| 7 K B × P + | 7 K to K B |
| 8 K R P one | 8 Q to Kt sixth |
| 9 Q Kt to B third | 9 K × B |
| 10 Q Kt to K second | 10 Q to Kt third |
| 11 Kt +, and wins Q. | |

In the second place,

6 Q K R 3—If Q K R 4, you may either × P with Q B, or push K P. If he play Q K B 3, you advance K P.

7 You may here get the better game by Kt K 5 ; or as still stronger,

| | |
|---|---|
| K Kt P one | 7 Q to K R 6 + |
| 8 K to B 2 | 8 P × P + |
| 9 P × P | 9 Q to K Kt 5 |
| 10 K B × P + | 10 K to B |
| 11 R K R 4, and wins. | |

In the third place,

6 Q to K 2

| | |
|---|---|
| 7 Q B × P | 7 Q × P |
| 8 K B × P + | 8 K to B |
| 9 Q B to K Kt 3 | 9 K Kt to R 3 |
| 10 Q Kt to B 3 | 10 Q to K 2 |
| 11 K B to Q Kt 3 | 11 Q B P one |

12 Q to Q 2, with a winning position. Von Der Lasa makes him reply with Q P 2, and then for White, plays Q R K. You might also answer Q P 2, by taking Q Kt with B, for if Q R retake, you move Q K B 4 +.

## GAME VII.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 2 |
| 2 K B P 2 | 2 P × P |
| 3 K B to Q B 4 | 3 Q + |
| 4 K to B | 4 Q to K B 3 (inferior) |
| 5 Q Kt to B 3 (best) | |

FIRST DEFENCE.

5 K Kt to K 2

| | |
|---|---|
| 6 Q P 2 | 6 Q P one |
| 7 K Kt to B 3 | 7 K Kt P 2 |
| 8 K R P 2 | 8 K R P one |
| 9 K P one | |

In the first place,

9 Q to K Kt 2

10 R P × P—This is Von Der Lasa. Jaenisch plays Q Kt to K 4. Either move seems strong enough to win.

10 R P × P

| | |
|---|---|
| 11 R × R | 11 Q × R |
| 12 Q Kt to K 4 | 12 Q P × P |
| 13 Q P × P | 13 Q to K R 8 + |

14 Kt covers    14 Q Kt to Q second
15 Q Kt × K Kt P   15 Q Kt × K P
16 Q to K 2, with better game.

<div align="center">In the second place,</div>

         9 Q P × P
10 Q P × P     10 Q to K Kt 2
11 Q Kt to K 4   11 Q Kt to Q 2
12 P × P      12 P × P
13 R × R      13 Q × R
14 Q Kt × P—You have the better game. If he now move
Q K R 8 +, you do not cover with Kt, as taught by Jaenisch,
but move K K B 2, threatening to mate in two moves, if he take
Q with Q.

<div align="center">SECOND DEFENCE.</div>

        5 Q B P one

6 Q P 2—Jaenisch considers you equally get the better game
by Q K B 3 ; but Von Der Lasa shows the result would be an
even party.      6 Q P one
 7 K Kt B 3    7 K Kt P 2
 8 K R P 2     8 K R P one
 9 K P one     9 Q P × P
10 Q P × P    10 Q to K Kt 2
11 Q to Q 4 (best)

<div align="center">FIRST REPLY.</div>

      11 Q B K B 4—If he move K B
   K 2, you win by advancing K P one.
12 P × P      12 P × P
13 R × R      13 Q × R
14 Kt × P     14 Q +
15 Q covers     15 Q × Q +
16 K × Q, with better game.

<div align="center">SECOND REPLY.</div>

      11 Q Kt to Q 2
12 P × P      12 P × P—If he play K B Q B 4,
          your Q × P.
13 R × R      13 Q × R
14 K P one (best)   14 Q +
15 Q covers     15 Q × Q +
16 K × Q, with the better game.

<div align="center">GAME VIII.</div>

   WHITE.       BLACK.
 1 K P 2      1 K P 2
 2 K B P 2     2 P × P
 3 K B Q B 4    3 Q +
 4 K to B     4 Q P one (inferior)
 5 Q B P one—Weak; unless your adversary replies Q B Kt 5,
when you win by Q Q Kt 3. 5 K Kt P 2

  6 K Kt to B 3          6 Q to K R 4

  7 K R P 2           7 K B to K Kt 2

  8 If you move Q P 2, he answers with K R P 1, and on your then playing K to Kt, retreats Q K Kt 3.

      K to Kt          8 P × P — Jaenisch proposes

                                this as his best.

  9 Q P 2            9 P to K R 6

  10 Q B × P—If K B K 2, he plays Q K Kt 3, and if you then move Kt R 4, answers Q K Kt 6.

                     10 Q to K Kt 5

  11 Q to Q 2         11 Q × P +

  12 Q × Q           12 P × Q

  13 K × P—Black has Pawn, but White for choice.

## GAME IX.

### *Moves 1 to 4, as in Game 8.*

WHITE.             BLACK.

                     4 Q P one (weak)

  5 Q P two—If you here play Q Kt B 3, he answers Q B K 3. You may move Q K B 3, as in next game.

FIRST ANSWER.

                     5 Q B Kt 5 (bad)

  6 K Kt B 3—You may also move Q Q 3.

                     6 K Kt P 2

  7 Q Kt to B 3       7 Q to K R 4 (A.)

  8 K R P 2          8 K R P 1

  9 K to B 2          9 K B to Kt 2 (B.)

  10 K R P × P      10 B × Kt

  11 P × B           11 Q × Kt P

  12 Q Kt to K 2      12 Q Kt to B 3

  13 Q B P 1—You have the better game.

### A.

                     7 B × Kt

  8 Q × B           8 K Kt to K 2

  9 K Kt P 1        9 Q +

  10 K to B 2        10 Q Kt B 3—If he play P × P +, you retake with P.  If he move, instead, K B Kt 2, you play Q Kt K 2, or to Q Kt 5.

  11 Q Kt K 2       11 K Kt Kt 3

  12 P × P, with the better game.

### B.

                     9 B × Kt

  10 P × B          10 K Kt to K 2

  11 K R P × P      11 Q × Kt P

  12 Q Kt to K 2      12 K Kt to Kt 3

  13 Q B P 1, with the better game.

### SECOND ANSWER.

5 Q B K 3 — First given by
Jaenisch, who considers it best.

6 Q to Q 3 (or C.)      6 B × B—If he move K Kt B 3,
you change Bishops, and play K Kt B 3, after which, on his
moving Q K Kt 5, your Q Q Kt 5 +, and then Q × Q Kt P.

7 Q × B      7 Q B P 1—If he play Q K 2,
you bring forth Q Kt B 3.

8 Q Q Kt 3—If K Kt B 3, or Q Kt B 3, he gets the better
game by retreating Q K B 3, and then K Kt P 2.

8 Q K 2—If he play Q Kt P 1,
you answer Q K R 3.

9 Q B × P (best)      9 Q × P — In answer, White
should get better game by K Kt K 2.

10 Q × Q Kt P      10 Q × B +
11 Kt covers      11 Q +
12 K to B 2      12 Q × R
13 Q × R      13 Q to Q B 8
14 Q × Kt +      14 K to K 2
15 Q to Q Kt 3      15 K Kt B 3
16 Q K 3 + —Even game.

### C.

6 B × B (best)      6 P × B
7 Q to K B 3      7 K P 1—If he move K Kt P 2,
you reply K Kt P 1.

8 Q P × P      8 P × P
9 Q Q Kt 3, with a good game.

## GAME X.

*Moves 1 to 4, as in Game 8.*

WHITE.      BLACK.

4 Q P 1 (weak)

5 Q K B 3—Given as best by Jaenisch and Von Der Lasa. It
was first printed in Cozio.

### FIRST REPLY.

5 Q K B third

6 Q P 1      6 K Kt P 2
7 K R P 2      7 K R P 1
8 P × P      8 P × P
9 R × R      9 Q × R

10 K Kt P 1—You recover P with fine game. If he play
Q B +, you move K K ; or if he play

10 Q K R 7
11 P × P      11 Q × Q B P
12 Q Kt R 3, with better game.

### SECOND REPLY.

5 K Kt P 2

6 K Kt P 1      6 Q to K Kt 5 — If he move
Q K R 3, you × P with P, and then advance Q P 1.

7 Q P 1 (best)—If you change Queens and then move Q P 1, he × Kt P with P, and on your retaking with R P, plays K B Kt 2.
7 K B R 3—To change Queens certainly loses him the Pawn.

8 Q × Q                                 8 B × Q
9 K R P 2                               9 K Kt P × P
10 Q B × P, or P × P, and you have the better game.

## GAME XI.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K B to Q B fourth | 3 Q + (best) |
| 4 K to B | 4 K Kt P two (best) |
| 5 K Kt to B third | 5 Q to K R fourth (best) |
| 6 K R P two | 6 K R P one (weak) |
| 7 Q Kt to B third | 7 K Kt to K second |
| 8 Q P two | 8 Q P one |

9 K to Kt—Your last moves may also be transposed; and if he attack Kt with Q B, you move up K to B second.
9 K Kt P moves

10 K Kt to K, and White soon regains P, with good game.

## GAME XII.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K B to Q B fourth | 3 Q + |
| 4 K to B | 4 Q P one |
| 5 Q P two | 5 K Kt to B two (if) |
| 6 K Kt to B third | 6 Q to R fourth |
| 7 K R P two | 7 K B to R third—Some writers |

(including Sarratt) appear to rely upon this; but they all unite in making you now play K to Kt, which vitiates the attack.

8 Q Kt to B third (best)

### FIRST DEFENCE.

8 Q B attacks Kt
9 K to B second                         9 B × Kt
10 P × B                                10 If he retreat Q to K Kt third,
you take P with P, and if he retake with Q, you take Gambit P with Q B, and then move Kt to Q fifth.

Kt P × P
11 Kt to Q fifth                        11 K to Q
12 Kt × Gambit P, and has the better game.

### SECOND DEFENCE.

8 K Kt P advances
9 K Kt to K                             9 K Kt to K second
10 Q Kt to K second                     10 K Kt to Kt third (A.)

| | |
|---|---|
| 11 K Kt to Q third | 11 Gambit P moves |
| 12 Q Kt to K Kt third, having a good attack. | |

### A.

| | |
|---|---|
| | 10 Gambit P moves |
| 11 Q Kt to Kt third | 11 Q to K Kt third |
| 12 You may either change Bishops, and then take P, or— | |
| R P attacks Q | 12 Q to K B third |
| 13 P × P | 13 P × P |
| 14 Q × P, and I prefer your game. | |

### THIRD DEFENCE.

| | |
|---|---|
| | 8 Q Kt to B 3 |
| 9 Q P one | 9 Q Kt to K 4 |
| 10 K B to K 2 | 10 Q to K Kt 3 |
| 11 P × P | 11 B × P |
| 12 Kt × B | 12 Q × Kt |
| 13 Q to Q 2 | 13 Q Kt to K Kt 3 |
| 14 Kt to Q Kt 5 | 14 Q to K 2 |
| 15 Q to Q B 3, will win. | |

## GAME XIII.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K B to Q B fourth | 3 Q + (best) |
| 4 K to B | 4 K Kt P two (best) |

5 Q K B 3—This is Cozio's move.  It is hardly so strong as
Q Kt B 3, but of the same merit as K Kt B 3.

### FIRST DEFENCE.

| | |
|---|---|
| | 5 K Kt to R third (inferior) |
| 6 K Kt P one | 6 P × P |
| 7 P × P | 7 Q to K Kt fifth |
| 8 K B × P + | 8 K to K 2 |
| 9 K B K R fifth | 9 Q × Q |
| 10 Kt × Q, with the better game. | |

### SECOND DEFENCE.

| | |
|---|---|
| | 5 K B to Q B 4 (inferior) |
| 6 K Kt P one | 6 Q to K R third |
| 7 K R P 2 | 7 B × Kt |
| 8 R × B, with even game. | |

### THIRD DEFENCE.

| | |
|---|---|
| | 5 K Kt to B third (inferior) |
| 6 K Kt P one | 6 Q to K R fourth |
| 7 P × P (best) (See A.) | 7 Q × Q |
| 8 Kt × Q | 8 Kt × K P |
| 9 P × P—The game is even. | |

### A.

| | |
|---|---|
| 7 K P one (inferior) | Q × Q—If P × P, you play |
| | K B × P +. |

| | |
|---|---|
| 8 Kt × Q | 8 Q P 2 (best) — If he move, |

Kt K 5, you move Q P 1, and get the better game.   If he
play Kt Kt 5, your Kt × P.

| | |
|---|---|
| 9 K B to Q Kt third | 9 B + |
| 10 K to Kt | 10 K Kt P one |
| 11 K Kt to Q fourth | 11 K B to Q B fourth |
| 12 Q B P one | 12 K Kt to K fifth |
| 13 P × P | 13 Q Kt to B third, with the better |

game, for if K B × Q P, he × Kt with Kt, and moving
K B Q R fourth, he answers with K B P one.

<div align="center">

FOURTH DEFENCE.

</div>

<div align="right">5 Q P one (inferior)</div>

6 Here you should move K Kt P one, and will certainly recover
Gambit P :—

| | |
|---|---|
| Q to Q B third (bad) | 6 P to K B third |

7 Q to Q Kt third—If you take Kt with B, he retakes with R,
and should you then capture either P with Q, she is lost.

| | |
|---|---|
| | 7 K Kt to R third |
| 8 K B to K sixth | 8 Q Kt Q second (best) |
| 9 B × Kt + | 9 K × B |
| 10 K Kt to B third | 10 Q to K R fourth |
| 11 Q Kt to B third | 11 Q B P one |
| 12 Q P 2 | 12 K B to Kt 2 |

<div align="center">

Black has the better game.

FIFTH DEFENCE.

</div>

<div align="right">5 Q Kt to B third (best)</div>

| | |
|---|---|
| | 6 Q to K R third |
| 6 K Kt P one | |
| 7 P × P | 7 P × P (or B.) |
| 8 Q P one | 8 Q Kt Q fifth—If Q Kt K 4, |

your answer is Q B × P.

9 Now if you move Q Q, Black does not reply K Kt K 2, as
advised by Cozio, Jaenisch, and Von Der Lasa, but forces the
game directly by Q P 2.   If again you retreat Q K B 2, he moves
K B Q B 4, and I prefer Black's game, deeming Lewis's analysis
of this move superficial and unsatisfactory.

<div align="center">

B.

</div>

<div align="right">7 Q Kt to Q fifth (inferior)</div>

| | |
|---|---|
| 8 Q to Q third | 8 K B to Q B fourth |
| 9 Q B P one | 9 Q Kt to K third |
| 10 K B P one | 10 Q Kt to K B fifth |

11 Q to K B 3—If you take K B P with B +, he plays K K B.
At present the game is in your favour.

<div align="center">

GAME XIV.

</div>

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K B to Q B fourth | 3 Q + |

| 4 K to B | 4 K Kt P two |
| 5 K Kt to B third | 5 Q to K R fourth |
| 6 Q P two | 6 Q P one — His best move is K B Kt 2, or K R P 1. |

7 Q B P one—This was the move played by the ancients. It is better to carry out Q Kt.

|  | 7 Q B pins Kt |
| 8 K to B second | 8 K Kt to B third |
| 9 Q to K second | 9 Q Kt to Q second |
| 10 K R P two | 10 B × Kt |
| 11 Q retakes B | 11 K Kt P one, as better play |

than the changing Queens advised by Philidor.

| 12 Q × Gambit P | 12 P + |
| 13 K × P | 13 R + |
| 14 K to R third | 14 R to K Kt fifth |
| 15 Q K B 2 | 15 Castles, wins. |

## GAME XV.

| WHITE. | BLACK. |
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K B to Q B fourth | 3 Q + |
| 4 K to B | 4 K Kt P two |
| 5 K Kt to B third | 5 Q to K R fourth |
| 6 K R P two ˊ | 6 K B to Kt second (best) |

7 If you now move K to Kt, he + with B, and if you then return to K B, pushes Q P one. If, again, upon his chg, you go to R second, Black plays K B to K B seventh, or pushes Kt P on Kt, and if you take B with Kt, forces the game by a fatal + from Kt P ; or before B +, he may at once push K Kt P. If you now play Q Kt B 3, his answer is K R P 1.

| Q P two | 7 Q P one |

### FIRST MODE.

| 8 K R to R second | 8 Q B attacks K Kt |
| 9 If you take Kt P with K R P, he × R with Q. | |
| K to Kt | 9 P × P—Jaenisch here advises K Kt K 2. |
| 10 Q B × P | 10 P to K R sixth |
| 11 Q B P one | 11 Q K Kt 3 |
| 12 K Kt P one | 12 K R P 2 (best) |
| 13 K R K B 2 | 13 P K R 5 |
| 14 K K R 2 | 14 P × P + |
| 15 Q B × P—Even game. | |

### SECOND MODE.

| 8 K to Kt | 8 Q B to Kt 5 |
| 9 Q Kt to B 3 (best) (A. | 9 B × Kt (best) |
| 10 P × B | 10 Q Kt to B 3 (best) |
| 11 K B Kt 5 | 11 Castles |

| | |
|---|---|
| 12 B × Kt | 12 P × B |
| 13 P × P | 13 Q × P + |
| 14 K to B | 14 K B P 2 |

15 If you now move Q Kt K 2, he × P with P, and on your Q B × P, retreats Q K B 3, with better game.   If you now play K R Kt, he retreats Q K B 3.

A.

| | |
|---|---|
| 9 P × P | 9 B × Kt |
| 10 P × B | 10 Q × P + |
| 11 K to B | 11 Q K B 3—Better than Ponziani's move K Kt B 3, as you would answer K R Kt, and then Q B × P. |
| 12 Q B P 1 | 12 Q Kt to Q 2, better game. |

## GAME XVI.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K B to Q B fourth | 3 Q + |
| 4 K to B | 4 K Kt P two |
| 5 K Kt to B third | 5 Q to K R fourth |
| 6 K R P two | 6 K B to Kt second (best) |
| 7 K R to R second—Ponziani thought this best. | |
| | 7 K Kt P one |
| 8 K Kt to Kt fifth (or A.) | 8 K Kt to R third (best) |
| 9 Q P two | 9 Ponziani now directs the second player to attack Kt with K B P, and then, on Kt's retiring to R 3, × R P with Q ; but appears not to have seen that if he attack Kt with K B P, you should take P with Q B, for if he then take Kt, you retake with K R P, regaining the piece. |

### FIRST DEFENCE.

| | Q P two (best) |
|---|---|
| 10 If you play K B K 2, Black moves K B P to B 3. P × P (inferior) | 10 K Kt P advances |
| 11 Q to K + (best) | 11 K to Q |
| 12 R to K R | 12 R attacks Q |
| 13 If you interpose K B, he moves Kt to Kt fifth. Q to Q second | 13 Kt to Kt fifth |
| 14 K B to K second | 14 Kt to R seventh + |
| 15 R × Kt—If you move K home, he plays Q B Kt 5. | |
| | 15 R × B |
| 16 K to Kt | 16 B × P + wins. |

### SECOND DEFENCE.

| | 9 K Kt P advances (bad) |
|---|---|
| 10 K B × K B P + | 10 Kt × B (best) |
| 11 Q × Q | 11 P × R |
| 12 Q × Kt + | 12 K moves |

| | |
|---|---|
| 13 Q × K B | 13 P becomes Q + |
| 14 K to B second | 14 Q × K R P + |
| 15 K to K second | 15 Q to K Kt fifth + |
| 16 K to Q third | 16 Q to K Kt sixth + |
| 17 K to Q B fourth, and ought to win. | |

A.

8 K Kt K—This variation is by M. Petroff.

| | |
|---|---|
| | 8 Q to Q B 4 |
| 9 Q to K 2 | 9 K Kt to B 3 |
| 10 Q P 1 | 10 K Kt R 4 |
| 11 Q B × P | 11 Kt × B |
| 12 Q × P | 12 Q to K R 4 |
| 13 Q × Kt | 13 K B to K 4 |
| 14 K B × P + | 14 Q × B |
| 15 Q × Q + | 15 K × Q wins. |

## GAME XVII.

*Moves 1 to 8, as in last game.*

| WHITE. | BLACK. |
|---|---|
| 9 Q P two | 9 Q P two |
| 10 K B × P (best) | 10 K Kt P advances (best) |

### FIRST MODE OF PLAY.

| | |
|---|---|
| 11 Q × Q | 11 P × R |
| 12 If you take B P with B +, he moves K, and if Kt × B P | 12 P Queens, + |
| 13 K to B second (best) | 13 K B × P +, and then + K and Q with Q B. |

### SECOND MODE OF PLAY.

| | |
|---|---|
| 11 B × K B P + | 11 If Black take B with Kt, you take Q B P, and the game resolves itself into a very similar position to that which occurred in the last game. |
| | Q × B (best) |
| 12 Kt × Q | 12 Q B attacks Q (best) (A.) |
| 13 Q to K | 13 P × R |
| 14 K to K B second | 14 B × P + and wins. |

A.

12 P × R

13 K to B second

#### FIRSTLY.

| | |
|---|---|
| | 13 Q B attacks Q |
| 14 Q to K R | 14 K B × P + |
| 15 K to K | 15 Kt × Kt |
| 16 Q × P | 16 K B to K fourth |
| 17 Q B P one | 17 Gambit P moves, and Black has a good game ; he will proceed to bring out Q Kt, castle with Q R, and then advance K R P. |

SECONDLY.

|                          |                                         |
|--------------------------|-----------------------------------------|
|                          | 13  B × P +                             |
| 14  Q × B                | 14  Kt +                                |
| 15  K to K second        | 15  P becomes Q                         |
| 16  Q × R +              | 16  K to K second—If he take Kt,        |
|                          | you take K R P, and draw the game.      |
| 17  Q × Q B              | 17  Q Kt to Q second                    |
| 18  Q × Q R              | 18  Q × P +                             |
| 19  K to Q third—Black ought to win.                               |

## GAME XVIII.

*Moves 1 to 6, as in last game.*

| WHITE.                  | BLACK.                   |
|-------------------------|--------------------------|
| 7  K B to K second      | 7  K Kt P advances       |

8  You must not retreat Kt to K R 2, as Black would advance Gambit P, and then take R P with Q.

|                         |                          |
|-------------------------|--------------------------|
| Kt to K                 | 8  K Kt to B third       |

9  If you advance Q P, he plays K B to R 3.

FIRST MODE OF ATTACK.

|                         |                          |
|-------------------------|--------------------------|
| 9  K P advances         | 9  Kt to K fifth         |
| 10  K B × P             | 10  Kt to Kt sixth +     |
| 11  K to Kt             | 11  Q × K P              |
| 12  R to R third        | 12  K R P two            |
| 13  K B to K B third    | 13  Q P two—Black wins, for if |

you retreat R to R 2, he gives mate with Q.

SECOND MODE OF ATTACK.

|                         |                          |
|-------------------------|--------------------------|
| 9  Q Kt to B third      | 9  Q to K Kt third       |
| 10  Q P one             | 10  Kt to K R fourth     |
| 11  Kt to Q fifth       | 11  K Kt +               |
| 12  K to Kt             | 12  K B +                |
| 13  K to R second       | 13  Kt × B, and wins.    |

## GAME XIX.

*Moves 1 to 6, as before.*

| WHITE.                  | BLACK.                   |
|-------------------------|--------------------------|
| 7  Q P two              | 7  Q P one               |
| 8  K B to K second      | 8  P advances on Kt      |
| 9  Kt to K              | 9  K Kt to B third       |
| 10  Q Kt to B third     | 10  Q to K Kt third      |
| 11  K B to Q third      | 11  K Kt to R fourth     |
| 12  Q Kt to Q fifth     | 12  Kt +                 |
| 13  K to Kt             | 13  K B × P +            |
| 14  K to R second       | 14  Q to K R fourth      |
| 15  K B +               |                          |

FIRST DEFENCE.

|                         |                          |
|-------------------------|--------------------------|
|                         | 15  Q Kt to B third (best) |
| 16  Q × K B             | 16  Q × P +              |

| | |
|---|---|
| 17 K moves | 17 Q × R + |
| 18 K moves | 18 Q to K B eighth + |
| 19 B × Q | 19 Kt × Q |
| 20 Kt × Q B P + | 20 K to Q |
| 21 Kt × R | 21 Kt × P + |
| 22 K to Kt | 22 Q Kt P one |
| 23 Q B × P | 23 Q B to Kt 2 |
| 24 Q R to Q | 24 Q Kt K B 4, better game. |

<div align="center">SECOND DEFENCE.</div>

| | |
|---|---|
| | 15 Q B covers |
| 16 Q × B | 16 Q × P + |
| 17 K moves | 17 Q × R + |
| 18 K moves | 18 B × B |
| 19 Q × R + | 19 K to Q second |
| 20 Kt to K B sixth + | 20 K to K third |
| 21 Q B × P | 21 Q to B eighth + |
| 22 K × Kt | 22 Q Kt to Q second—This vari- |

ation is not given as the safest, but because these moves
lately occurred between two first-rate players, and lead to
some good points of study.

23 If you move Kt to K B 3, he will take Q with R.

| | |
|---|---|
| Q × R | 23 Kt × Kt |

<div align="center">The second player has the advantage.</div>

<div align="center">GAME XX.</div>

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K B to Q B fourth | 3 Q + |
| 4 K to B | 4 K Kt P two |
| 5 K Kt to B third | 5 Q to R fourth |
| 6 K R P two | 6 K B to Kt second (best) |
| 7 Q Kt to B third (best) | |

<div align="center">In the first place,</div>

| | |
|---|---|
| | 7 K Kt P advances (bad) |
| 8 K Kt to Kt fifth | 8 K Kt to R third |
| 9 Q Kt to Q fifth | 9 Q to K Kt third |
| 10 Q Kt × Gambit P | 10 Q to Q B third |
| 11 Q P one | 11 K B P one |
| 12 K Kt to R third—You might also move Kt to K B seventh. | |
| | 12 P × Kt |
| 13 Q + | 13 K to Q |
| 14 Kt to Q fifth | 14 P × P + |
| 15 K × P | 15 K R to Kt—If he play Kt to |

Kt, you win by moving Q to K B seventh.    If, again, he
play K B P one, you + with Q B.

| | |
|---|---|
| 16 Kt to K seventh | 16 K × Kt |
| 17 Q B × Kt | 17 Q P two |

<div align="center">Q 2</div>

18  K B × P                 18  Q × Q B P +
19  K to B third            19  Q × P +
20  Q B interposes          20  R to B
21  Q × K R P, having a winning game.

<center>In the second place,</center>

                            7  K B × Q Kt (bad)
8  Q P × B                  8  If he play K Kt K second, you
   may either move K to Kt, or K B K second.   If he play
   K Kt B third, you move Q Q fourth, and on his moving Q,
   take P with Kt.   If he play K Kt R third, you attack R
   with Q, and on his moving R to Kt, + at K fifth, and take
   P with Kt.

<center>FIRST DEFENCE.</center>

                            8  K B P one
9  B × Kt                   9  R × B
10  Q to Q fifth—If he now move K to B, or retire R, you take
Gambit P with Q B, and if he play Q instead, you take P with P,
having a good game.

<center>SECOND DEFENCE.</center>

                            8  K Kt P advances
9  Kt to Kt fifth           9  K Kt to R third
10  Q to Q fourth           10  R to Kt
11  Q to K fifth +          11  K to Q (best)
12  Kt to K sixth + and wins Queen.

<center>THIRD DEFENCE.</center>

                            8  Q Kt to B third
9  K B to K second          9  K Kt P advances
10  Kt to Q fourth, recovering at least the Pawn.

<center>FOURTH DEFENCE.</center>

                            8  K R P one (best)
9  K R to R 2               9  K Kt P one
10  Q to Q fourth           10  K R to R 2
11  Q to K fifth +          11  Q × Q
12  Kt × Q                  12  K Kt P one
13  K R home                13  Q P one
14  K Kt to K B third       14  K Kt to B third
15  Q B × P                 15  Kt × P
16  Q R to K—Even game.

<center>In the third place,</center>

                            7  K R P one (best)
8  Q P two                  8  Q P one
9  K P advances             9  If he advance K Kt P, you
   retreat Kt to K, and will win back your Pawn immediately.
   You now threaten to take Q P with K P, and on his re-
   taking with Q B P, to play Q Kt Kt fifth.
                            Q P × K P (best)

| | |
|---|---|
| 10 Q Kt to Q fifth | 10 K to Q (best) |
| 11 Q P × P | 11 Q B to Q second |
| 12 K to K Kt | 12 Q to K Kt third |
| 13 K R P × P | 13 P retakes P |
| 14 R × R | 14 K B × R |
| 15 Q to K (or Var.) | 15 If Black now play an indif- |

ferent move, as Q Kt to B 3, you take Gambit P with Q B,
and if he retake Q B with K Kt P, you + with Q, and re-
cover your piece.

B to K Kt second (best)

Black has a good game ; and maintains the Pawn.

### Variation on Move 15.

At this stage Petroff introduces the following beautiful, though
unsound attack.

| | |
|---|---|
| 15 K Kt × P | 15 Q × Kt—If B × K P, you move Q Kt × Gambit P. |
| 16 Q B × P | |

#### FIRST REPLY.

| | |
|---|---|
| | 16 Q to K Kt fifth (inferior) |
| 17 Q × Q | 17 B × Q |
| 18 Kt × Q B P | 18 Q Kt B third |
| 19 Kt × R, with better game. | |

#### SECOND REPLY.

| | |
|---|---|
| | 16 Q to K Kt 2 (inferior) |
| 17 Kt × Q B P | 17 K × Kt—If he play Q Kt B 3, you answer K B K 6. |
| 18 K P one + | 18 K to Q |
| 19 P × K B P | 19 K Kt to K 2 |
| 20 Q Q sixth | 20 Q Q fifth + |
| 21 K to R 2, with better game. | |

#### THIRD REPLY.

| | |
|---|---|
| | 16 Q to K B fourth (inferior) |
| 17 K P one | 17 P × P |
| 18 Kt × Q B P | 18 Q to Q B fourth + |
| 19 K to R | 19 Q × K B |
| 20 Q to Q sixth | 20 K P one (best) |
| 21 Kt × R | 21 P × B |
| 22 Q R K—You may also take Kt with Q + | |
| | 22 K B to Kt 2 |
| 23 Q × Kt +, and has the better game. | |

#### FOURTH REPLY.

| | |
|---|---|
| | 16 Q to K Kt 3 (best) |
| 17 K P one—If Kt × Q B P, his Q Q Kt 3 + | |
| | 17 P × P |
| 18 Kt × Q B P | 18 K P one |

**19** Kt × R                    **19** P × B
**20** B × Kt—If you move Q Q 5, he plays K Kt K 2, and on your Q × Q Kt P, his K B +, and he then moves Q Kt B 3, or Q K Kt 6, with the better game.

                                 **20** Q × B
**21** Q to Q sixth              **21** Q Kt to R third
**22** Q R to Q                  **22** Q K B second
**23** Q Kt P two                **23** Q to K 2
**24** Q × P                     **24** Q × P
**25** Q to K B seventh          **25** Q to K 2 (best)
**26** Q to K Kt eighth +        **26** Q to K
**27** Q to K Kt fifth +         **27** K Q B, wins.

## GAME XXI.

*Moves* 1 *to* 6, *as in Game* 20.

WHITE.                           BLACK.

**7** Q P two                    **7** Q P one
**8** Q Kt to B third            **8** K R P one
**9** Q Kt to Q fifth            **9** K to Q—Your King has moved, and he the less cares for moving his K. The chief reason of the Bishop's Gambit having enjoyed, for a long time, so high a degree of favour, arose from the erroneously supposing Black durst not now play his King.
**10** K B to K second (if )     **10** Q to K Kt third
**11** K P advances              **11** Q B P one
**12** K B to Q third            **12** Q B to K B fourth
**13** K R P one                 **13** Q to K third
**14** Q Kt to B third           **14** Q P one, better game.

## GAME XXII.

WHITE.                           BLACK.

**1** K P two                    **1** K P two
**2** K B P two                  **2** P × P
**3** K B Q B fourth             **3** Q +
**4** K to B                     **4** K Kt P two
**5** Q Kt to B third            **5** K B to Kt 2
**6** K Kt P one—Invented by M'Donnell, and furnishing a splendid attack.

                        **6** P × P (best)—If he retreat Q K R 3, you take P with P, and if he then retake P, you move Q Kt Q 5, and then Q P 2.
**7** K to Kt 2

FIRST REPLY.

                        **7** Q to K R third — Von Der Lasa considers this best, while Jaenisch prefers Q P 1.
**8** P × P                      **8** Q to K Kt third, better game.

<div align="center">SECOND REPLY.</div>

|  | 7 Q P one (Jaenisch) |
| --- | --- |
| 8 P × P | 8 Q to K Kt fifth |
| 9 Q to K B—If you move K Kt B 3, he answers Q B K 3. |  |
|  | 9 Q to Q 2 |
| 10 K Kt to B third | 10 K R P one |
| 11 Q to K B second—If you play Q P 2, he wins by K Kt P 1. |  |
|  | 11 Q B P one |
| 12 Q P two | 12 Q to Q B second |
| 13 Q B to Q 2 | 13 Q B to K third, better game. |

<div align="center">THIRD REPLY.</div>
<div align="center">7 B × Kt</div>

8 K Kt to B third

<div align="center">First Retreat of Q.</div>
<div align="center">8 Q to K Kt fifth</div>

9 B × P + —If you play K R P 1, he moves Q K R 4, and on your Q P × B, moves K R P 1.

<div align="center">9 K × B—If he move K, you<br>get a fine game.</div>

| 10 Kt to K fifth + | 10 B × Kt |
| --- | --- |
| 11 Q × Q | 11 K Kt to B third |
| 12 Q × P | 12 Q P one—Von Der Lasa pre- |

fers Black's game, but gives no other move for you at move 12, than Q × P.

<div align="center">Second Retreat of Q.</div>
<div align="center">8 Q to K R fourth</div>

| 9 P × P | 9 Q to K Kt third |
| --- | --- |
| 10 Q P × B | 10 Here he should play K B P 1, |

and has the better game.   If K Kt P one

| 11 K Kt to Kt fifth | 11 K Kt to R third |
| --- | --- |
| 12 R × Kt | 12 Q × R |
| 13 Q × Kt P, with better game. |  |

<div align="center">Third Retreat of Q.</div>
<div align="center">8 Q to K R third</div>

9 P × P—Both Jaenisch and Von Der Lasa pass over the move Q P × B, yet it deserves attention, for if he answer K B P 1, you reply K R P 2.

| 9 Q to K Kt 2 |
| --- |

| 10 Q P × B | 10 K R P one |
| --- | --- |
| 11 Q to Q fourth (best) | 11 K B P one |
| 12 Q B to K third | 12 Q Kt B third, better game. |

<div align="center">GAME XXIII.</div>

| WHITE. | BLACK. |
| --- | --- |
| 1 K P two | 1 K P two |
| 2 K B P two | 2 P × P |
| 3 K B to Q B fourth | 3 Q + |

| 4 K to B | 4 K Kt P two |
| 5 Q Kt to B third | 5 K B to Kt 2 (best) |
| 6 Q P two | 6 Q P one |
| 7 K P one | 7 P × P |
| 8 Q Kt to Q fifth | 8 K to Q |
| 9 P × P | 9 Q B to Q 2 |
| 10 K Kt to B third | 10 Q to K R fourth |

11 Q B to Q 2—An interesting analysis of this move appeared recently in an American journal, in which its inventors, Messrs. Stanley and Schulten, of New York, attempt to prove that it gives White the better game. The article was reprinted in Bell's Life in London, Oct. 26th, 1845. I consider that, however beautiful, the analysis in question is far from satisfactory, and that Black has now the better game.

## GAME XXIV.

| WHITE. | BLACK. |
| --- | --- |
| 1 K P 2 | 1 K P 2 |
| 2 K B P 2 | 2 P × P |
| 3 K B to Q B fourth | 3 Q + |
| 4 K to B | 4 K Kt P 2 |
| 5 Q Kt to B third | |

### FIRST WEAK DEFENCE.

5 K Kt to K second

6 K Kt P one—Invented by M'Donnell. (See also A and B.)

6 P × P (best)

7 K to Kt second—Jaenisch thinks it still stronger to move Q K B 3 ; and holds that you then recover Gambit P.

7 If he take K R P with P, you retake with R ; then advance Q P 2, and play out K Kt, having an overwhelming attack. If he play Q P one, you take K Kt P with K R P, and on his moving Q to Kt fifth, place Q at K B, threatening to win Q if he push up K B P 2, or bring Q B K third. Von Der Lasa considers he gets the better game now by Q K R 3, and then Q K Kt 3.

| | Q P 2 |
| 8 K R P × P | 8 Q to K Kt fifth |
| 9 K B to K second—You might also change Queens. | |
| | 9 Q to Q second |
| 10 Q P 2 | 10 K Kt P one |
| 11 K R to R fifth | 11 Q B P one |
| 12 Q B to K B fourth | 12 K B to Kt second |
| 13 P × Q P | 13 Kt × P — If he retake with |

Q B P, you move Q Kt Q Kt fifth.

| 14 Kt × Kt | 14 P × Kt |
| 15 R to K Kt fifth, with better game. | |

### A.—From Von Der Lasa.

| 6 K Kt to B 3 (good) | 6 Q to K R 4 |

|    |                |    |                |
|----|----------------|----|----------------|
| 7  | K Kt to K 5    | 7  | Q × Q +        |
| 8  | Kt × Q         | 8  | Q P 2          |
| 9  | P × P          | 9  | K B to Kt 2    |
| 10 | K Kt to B 3    | 10 | K Kt P one     |
| 11 | K Kt to K      | 11 | Q Kt to Q 2    |
| 12 | Q P one        | 12 | Q Kt to Kt 3   |

The game is even.

### B.—From Jaenisch.

|    |                |    |                |
|----|----------------|----|----------------|
| 6  | Q to K B 3     | 6  | Q Kt B 3       |
| 7  | K Kt P one     | 7  | Q to K R 3     |
| 8  | P × P          | 8  | P × P          |
| 9  | Q P one        | 9  | K Kt to Kt 3   |
| 10 | K Kt K 2       | 10 | K B Q 3—Jaenisch overlooks |

the probability here of Q P 2, in order to + with B. He places K B on an extraordinary square.

| 11 | Q P one        | 11 | K B P one      |

12 Here Jaenisch moves Kt Q 5, and on being answered K R B, wins P by Q B P 1. To play Kt now to Q Kt 5, appears to me to give you a winning game from position.

### SECOND WEAK DEFENCE.

|    |                |    |                |
|----|----------------|----|----------------|
|    |                | 5  | Q B P one      |
| 6  | K Kt P one (or D.) | 6  | P × P (best)—If he now re- |

treat Q K R 3, you change P and push Q P 1. He answers K Kt K 2, and you recover Pawn by Q K B 3.

| 7  | K to Kt second—Again Jaenisch prefers Q K B 3. |

7 If he push up Q P 2, you take P with K R P, then retreat B to K second, and on his going to Q second, with Q, you advance Q P 2. Black then probably moves K Kt P, and you place Q B K B fourth.           K B to Q third (or C.)

|    |                |    |                |
|----|----------------|----|----------------|
| 8  | K Kt attacks Q | 8  | Q to K R fourth |
| 9  | K R P × P      | 9  | Q to K Kt third |
| 10 | Q P 2          | 10 | If Black push K Kt P, you |

get an easy game by K Kt R fourth ; and if, instead, he retire K B K second, you win by Kt K fifth.
                      K B P one

| 11 | K P one.       |    |                |

### FIRST RESPONSE.

|    |                |    |                |
|----|----------------|----|----------------|
|    |                | 11 | K B P × P      |
| 12 | K Kt × Kt P    | 12 | K Kt to R third |
| 13 | R × Kt         | 13 | Q × R          |
| 14 | Kt to K B seventh, with a winning position. | | |

### SECOND RESPONSE.

|    |                |    |                |
|----|----------------|----|----------------|
|    |                | 11 | K B to K second |
| 12 | P × K B P      | 12 | B retakes P    |
| 13 | Q B × P        | 13 | B × B          |
| 14 | Kt to K fifth  | 14 | Q to K Kt second |

15 Q +                          15 If he go to Q, you + with Kt
   K B seventh.  If he play K to B, he is ruined by a +
   from Rook.                    K to K second
16 Q R to K                     16 K Kt to B third—If he push
   Q P 2, you move Kt K B **7** +, and on his playing K Q **2**,
   your Kt × R.
17 Kt to K B seventh, dis +     17 K to B
18 Kt to Q sixth, and Black's cause is hopeless.

### C.

                  7 Q P one
 8 P × P                      8 Q to Kt 5
 9 Q to K B                   9 Q to Q 2
10 K Kt to B 3                  10 K Kt P one
11 K Kt to Kt 5                 11 K Kt to R 3
12 Q P 2, with the better game.

### D.—Jaenisch.

 6 Q K B 3                    6 Q P one (best)
 7 K Kt P one                 7 Q to K Kt 5
 8 Q P one (best)             8 Q × Q
 9 Kt × P                     9 K B to R 3
10 P × P                        10 P × P
11 Q Kt K 2, you regain Pawn.

### GAME XXV.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 2 |
| 2 K B P 2 | 2 P × P |
| 3 K B to Q B 4 | 3 Q + |
| 4 K to B | 4 K Kt P 2 |
| 5 Q Kt to B 3 | 5 K B to Kt 2 (best) |
| 6 Q P 2 | 6 Q P one—If he reply K Kt |

   K 2, you may introduce M'Donnell's attack K Kt P one.

 7 K B to K 2 — First introduced by M'Donnell.  See the
games played between him and De la Bourdonnais ; the finest
specimens of Chess skill extant.   7 Q to K R 3

| | |
|---|---|
| 8 K R P 2 | 8 P to K B 3 |
| 9 K Kt to B 3 | 9 Q B to Kt 5 |
| 10 K to B 2 | 10 Q to K Kt 3 |
| 11 P × P | 11 P × P |
| 12 K P one | 12 K R P one |
| 13 Q Kt to Q 5 | 13 K to Q |
| 14 Q B to Q 2 | 14 Q Kt to Q 2 |
| 15 Q B to Q B 3 | 15 Q B P one |
| 16 Q Kt to Q Kt 4 | 16 Q P one—He has the Pawn |

               and a good defence.—See JAENISCH.

### GAME XXVI.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 2 |

| | |
|---|---|
| 2 K B P 2 | 2 P × P |
| 3 K B to Q B 4 | 3 Q + |
| 4 K to B | 4 K Kt P 2 |
| 5 K Kt P one | 5 P × P |
| 6 Q to K B 3 | |

FIRST ANSWER.

| | |
|---|---|
| | 6 P + (best) |
| 7 K × P | 7 K Kt R 3 |
| 8 Q P 2 | 8 Q Kt to B 3 |
| 9 Q B P one | 9 K B K 2, better game. |

SECOND ANSWER.

| | |
|---|---|
| | 6 Q to K B 5 (inferior) |
| 7 P × P | 7 Q K B 3—If he change Q, you will recover P. |
| 8 Q Kt to B 3 | 8 K Kt P one |
| 9 Q × Q | 9 Kt × Q |
| 10 K P one | 10 K Kt home |
| 11 Q Kt to Q 5 | 11 K to Q |
| 12 Q Kt to K 3 | 12 K Kt to R 3 |
| 13 Q P 2 | 13 Q B P one |
| 14 K Kt K 2—Even game. | |

## GAME XXVII.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 2 |
| 2 K B P 2 | 2 P × P |
| 3 K B to Q B 4 | 3 Q + |
| 4 K to B | 4 K Kt P 2 |
| 5 K Kt to B 3 | 5 Q to K R 4 |
| 6 K R P 2 | 6 K B to Kt 2 (best) |
| 7 Q P 2 | 7 K R P one (best) |
| 8 K P one | 8 K Kt to K 2 |
| 9 Q Kt to B 3 | 9 K Kt to B 4 |
| 10 Q Kt to K 4 | 10 Q P one |
| 11 K P × P | 11 Q B P × P |
| 12 Q K 2 | |

In the first place,

| | |
|---|---|
| | 12 Castles (best) |
| 13 Q B P one | 13 Q B Q second, better game. |

In the second place,

| | |
|---|---|
| | 12 K to Q (good) |
| 13 Q B P one | 13 K R to K |
| 14 K to Kt | 14 K Kt P one |
| 15 K Kt K—If K Kt Q 2, he plays P K B 6. | |
| | 15 Q P one |
| 16 K B × P | 16 Kt K Kt 6 |
| 17 Q to Q B 4 | 17 R × Kt |

| 18 B × R | 18 Kt × R |
| 19 K × Kt | 19 Q × P +, wins. |

SUMMARY.—The Bishop's Gambit, like all other varieties of King's Gambit, except the Muzio, is by its nature lost for first player; since there exists no form of attack, to which a satisfactory defence does not present itself.

Black's best play, at move 3, is to check with Queen, and then advance K Kt P 2. His Queen, it is true, is placed for some time out of play; but in return, your King moving, destroys the co-operation of your Rooks.

White's chief pieces of attack in this opening are the Knights and Bishops. After Black advances K Kt P 2, on fourth move, your strongest fifth move is Q Kt B 3; but the moves of K Kt B 3, and Q K B 3, may also be tried.

The two new attacks, invented by M'Donnell and Petroff, may both be fairly risked, though intrinsically unsound; see Games 20, 22, and 24. In an Opening lost by its nature, all forms of attack should be tried in turn.

The true defence to Bishop's Gambit was first established by the games played by La Bourdonnais and M'Donnell; it being therein demonstrated, that Black may freely move K to Q, on White's threatening Q B P with Kt; as see in Opening 21, &c.

# CHAPTER XIX.
## DAMIANO GAMBIT.

THIS opening is founded on an early error committed by the second player, which allows of your sacrificing a Knight, in exchange for a winning position. The game should strictly be classed as a Variation of the King's Knight's Opening; but having been generally designated as above, from its first having been analyzed by Damiano, it seems best to leave its title undisturbed.

### GAME I.

| WHITE. | BLACK. |
|---|---|
| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 K B P one—This move does not essentially involve the loss of the game, but necessarily gives him a cramped position. |
| 3 K Kt × P—This constitutes the Damiano Gambit. | |
| | 3 K B P × Kt (fatal) |
| 4 Q to K R fifth + | 4 K to K second |
| 5 Q × K P + | 5 K to B second |
| 6 K B + | |
| | In the first place, |
| | 6 K to Kt third |
| 7 Q to K B fifth + | 7 K to R third |

| 8 Q P two dis +            | 8 K Kt P two                |
|----------------------------|-----------------------------|
| 9 K R P two                | 9 Q P two—If he play K to Kt 2, you mate in two moves. |
| 10 Q to K B seventh        | 10 K B +                    |

11 K to K B, and then forces mate in three moves.

<center>In the second place,</center>

|                            | 6 Q P two (best)            |
|----------------------------|-----------------------------|
| 7 K B × Q P +              | 7 K to Kt third             |
| 8 K R P two                | 8 K R P one (A.)—If K B Q 3, you mate in five moves. |
| 9 K R P +                  | 9 K to R second             |
| 10 B × Q Kt P              | 10 K B to Q third           |
| 11 Q to Q Kt fifth         | 11 Q B P one                |

12 Q to Q third, and will win the game.

<center>A.</center>

|                            | 8 K R P two—If he play Q K 2, |
|----------------------------|-----------------------------|

<center>or Q K B 3, you mate in five or six moves.</center>

| 9 K B × Q Kt P             | 9 Q B × K B                 |
|----------------------------|-----------------------------|
| 10 Q to K B fifth +        | 10 K to R third             |
| 11 Q P two dis +           | 11 K Kt P two               |

12 Q to K B seventh, forcing mate in three or four.

## GAME II.

*Moves 1 to 4, as before.*

| WHITE.                     | BLACK.                      |
|----------------------------|-----------------------------|
|                            | 4 P covers                  |
| 5 Q × K P +                | 5 Q covers                  |
| 6 Q × R                    |                             |

<center>FIRST REPLY.</center>

|                            | 6 Q × P +                   |
|----------------------------|-----------------------------|
| 7 K Q (best)               | 7 Q P two                   |

8 If you take Kt with Q, his Q B +. You may now play B +, and on his retreating as best K Q, move R K, with the better game. Or,

| K B P one                  | 8 Q K third                 |
|----------------------------|-----------------------------|
| 9 B +                      | 9 K K B 2 (best)            |
| 10 K R K                   | 10 K B Kt second            |

11 Q × K R P, and should win.

<center>SECOND REPLY.</center>

|                            | 6 K Kt to B third           |
|----------------------------|-----------------------------|
| 7 Q P 2 (best)             | 7 Q × P + —If he move Q P one, you answer Q Kt B third. |

8 Q B K third—You may also cover with K B K 2, and on his taking K Kt P with Q, move K R K B, in order to Q B K R 6, if he reply Q Q B 3.

|                            | 8 Q × Q B P                 |
|----------------------------|-----------------------------|
| 9 Q × Kt                   | 9 Q × Q Kt P                |

| 10 K B to Q B fourth | 10 B + |
| 11 Q Kt to Q second | 11 Q × R + |
| 12 K to K second | 12 Q × R |

White mates in two moves.

## GAME III.

| WHITE. | BLACK. |

| 1 K P 2 | 1 K P 2 |
| 2 K Kt B third | 2 K B P one |

3 You may here safely play K B Q B 4 ; crowding his game, with the better position.

| Kt × P | 3 Q K second (best) |
| 4 K Kt to B third (best) | 4 Q P 2 (best) |
| 5 Q P one | 5 P × P |
| 6 P × P | 6 Q × P + |
| 7 K B covers | 7 K B to Q B fourth |
| 8 Castles, with the better position. | |

# CHAPTER XX.

## GRECO COUNTER-GAMBIT.

THIS game is merely a variant of the King's Knight's Opening ; but being generally known as the Greco Counter-gambit, from having been first written on by that author, I prefer leaving the title, though erroneous, unaltered. This opening gives White the better position.

### GAME I.

| WHITE. | BLACK. |

| 1 K P two | 1 K P two |
| 2 K Kt to B third | 2 K B P two—This constitutes the Greco Counter-gambit. It is playing a Pawn when he should be moving a piece, and weakening his King's side to the detriment of his castling, by thus early opening up his situation. |

3 If you take P with P, his best reply is Q P one, or Q K B 3, obtaining either way the better position.

| Kt × P (best) | 3 Q to K second |
| 4 Q + | 4 P covers |
| 5 Kt × Kt P | 5 Q × P + |

6 K B K 2 (best) — If you play K Q, he moves K Kt B 3, threatening to advance Kt Kt 5.

|  | 6 K Kt to B third |
| 7 Q to K R third | 7 P × Kt—If he play K R to K Kt, you move as best Q P one, and if he reply Q Q B 3, you take B with Kt, having the better game. |
| 8 Q × R | 8 Q × K Kt P |
| 9 K R to K B | 9 K K B second |
| 10 Plays indifferently Q P one, or Q K R 4, and should win. | |

## GAME II.

| WHITE. | BLACK. |
|---|---|

1 K P 2                          1 K P 2

2 K Kt to B third                2 K B P 2

3 Kt × P—Von Der Lasa considers you will equally get the better game by K B Q B 4.   3 Q K B third (best)

4 Q P 2                          4 Q P one (best)—If he play Q Kt B 3, you change Knights and have gained a Pawn. If he take P with P, you get a palpable advantage by K B Q B 4.

5 K Kt to Q B fourth             5 P × P (best)—If Q Kt P 2, you play Q Kt R 3. See St. Amant's analysis of this game, Palamède, 1843, p. 22.

6 Q Kt to B third.

### FIRST DEFENCE.

6 Q B P one

7 Q Kt × P                       7 Q to K third

8 Q to K second                  8 Q P one

9 Q Kt Q sixth + (or A.)         9 K Q second—If K Q, your Q Kt × Q Kt P +, and on his then playing K Q B 2, you change Q, and move K Kt Q R 5.

10 Q Kt to K B seventh           10 P × Kt

11 Q × Q +                       11 K × Q

12 K B × P +                     12 K to K second

13 Kt × R                        13 Q B to K third

14 K B to Q third                14 K Kt to B third

15 Q B to Kt fifth               15 B K Kt (best)

16 Castles, K R, with better game.

### A.

9 K Kt + (inferior)              9 K to Q

10 Q Kt K Kt fifth—If you check with B, he wins K Q B 2.

10 Q × Q +

11 B × Q                         11 B × Kt

12 Kt K B seventh +              12 K to K second

13 Kt × R                        13 Q B to K third

14 K B to Q third                14 K Kt to B third

15 Q B to Kt fifth               15 Q Kt to Q second

16 Kt to Kt sixth                16 P × Kt

17 K B × P, Black for choice.

### SECOND DEFENCE.

6 Q B to K B fourth

7 K Kt P 2 (best)                7 B to K Kt third

8 B to K Kt second               8 Q B P one—If K Kt K 2, you advance Q P, and should he reply Q B P one, you win Q by K Kt P one. If he play Q Kt B 3, you move Q B to K 3, and win a Pawn.

9 B × P                          9 B × B (best)

10 Kt × B                        0 Q to K third

| | |
|---|---|
| 11 Q to K second | 11 Q P one |

12 K Kt Q sixth + (or B.)   12 K to K second—If B × Kt,
   you retake, change Q, and capture Q Kt P. If K Q 2, you
   win Q.   If K Q, you take Q Kt P +.

13 Kt K B fifth + —Both your Kts are free, and you have P.

### B.

12 Q Kt Q sixth + —St. Amant prefers this, but I do not.

| | |
|---|---|
| | 12 K to Q second |
| 13 Q × Q + | 13 K × Q |
| 14 K Kt to K fifth | 14 K × Q Kt |

15 Kt K B seventh +, then Kt × R—Here St. Amant prefers
your game ; but how is Kt to get out ?

### THIRD DEFENCE.

| | |
|---|---|
| | 6 K Kt to K second |
| 7 Q P one | 7 Q to K Kt third |
| 8 Q to Q fourth | 8 Q B to K B fourth |
| 9 Q Kt Q Kt fifth, wins a Pawn. | |

### FOURTH DEFENCE.

| | |
|---|---|
| | 6 Q K second—If Q K 3, you |
| | advance Q P, gaining a move. |
| 7 Q to K second | 7 K Kt to B third |
| 8 Q B to Kt fifth | 8 Q B to K B fourth |
| 9 B × Kt | 9 P × B |
| 10 K Kt P 2 | 10 B to K Kt third |
| 11 K B to Kt second, wins a Pawn. | |

### FIFTH DEFENCE.

| | |
|---|---|
| | 6 Q to K Kt third |

7 If you move Q K 2, he answers K Kt B 3, and then replies
to K B P one with Q Kt B 3, the game being even.   St. Amant
continues thus :—

| | |
|---|---|
| Q B to K B fourth (or C.) | 7 K Kt to B third |
| 8 Q P one | 8 K B to K second |
| 9 K Kt P one | 9 Castles |

10 K B Kt second—If he reply Q B Kt 5, you play Q Q 4, and
should Black then move B K B 6, you change Bishops with
better game.

| | |
|---|---|
| | 10 Q B to K B fourth |
| 11 K Kt to K third | 11 Q Kt to Q second |
| 12 Kt × B | 12 Q × Kt |
| 13 Q to Q fourth | 13 Q R to K |
| 14 Castles Q R | 14 K B to Q |
| 15 K R to K | 15 K Kt P 2 |

16 B to K third, with better position.

### C.

7 K B P one—Von Der Lasa plays thus.   If he take P with P,
you retake with Q, and have the better situation.

| | |
|---|---|
| | 7 K Kt to B third |

| | |
|---|---|
| 8  P × P | 8  Kt × P |
| 9  Q to K second | 9  Q B K B fourth |
| 10  K Kt to Q second | 10  Q Kt to B third |
| 11  K Kt × Kt | 11  Kt × P |
| 12  Q Q third, with better game. | |

<div align="center">END OF BOOK II.</div>

# BOOK III.

## ENDINGS OF GAMES.

## CHAPTER I.

### ENDINGS OF GAMES WITHOUT PAWNS.

UNDER this head, I class certain descriptions of force won or drawn by their nature, showing the exceptions existing to both general rules. I begin with examples of the speediest method of forcing checkmate, at the close of the game, with particular pieces. Pawns are occasionally introduced in this section ; but in general I have excluded situations of Pawns, intending to present them separately in a following chapter.

### KING AND QUEEN, AGAINST KING.

K and Q invariably win against K ; care being taken not to give stalemate in advancing Q. Single K can be placed in no position on the board, in which K with Q, having to move, cannot force mate at most in nine moves ; beginning by driving single K to one of the four side lines, and then confronting him with K. This is too simple to be worth dwelling on ; but the following position is curious and novel.

*White*—King at Q B 6, Queen at Q 6.
*Black*—King at K R 8.

White K being placed as here, on either one of the long diagonals, third square from corner inclusive, his Q can force mate without the assistance of her K's even moving once, no matter where White Q or Black K stand. There are, however, but four squares on the board, on which White having K, can thus mate without moving at all. Q drives Black K round in front of her K, and then mates. Suppose the position to be as above, White Q begins by + at K R 6, and then works Black round by keeping as near him, mostly, as a Knight's move. This was first pointed out to me by M. Kling.

<div align="right">R</div>

## KING AND ROOK, AGAINST KING.

The K and R win against K alone.  You must begin by driving K on to one of the extreme lines of the board, and then proceed as in the following position.  In the most favourable situation for single K, the mate can never be protracted beyond eighteen moves.  Of this it will be easy to satisfy yourself, by setting up these pieces in such situations as appear most favourable for single K, and then working out the checkmate, towards which the following will be found sufficient clue.

*White*—King at Q fifth, Rook at Q B sixth.
*Black*—King at Q Kt.

White, having the move, plays

| | | | |
|---|---|---|---|
| 1 | K to Q B fifth | 1 | K to Kt second |
| 2 | K to Kt fifth | 2 | K to R second |
| 3 | R to B seventh + | 3 | K to R (best) |
| 4 | K to Kt, or R, third | 4 | K moves |
| 5 | R to Q B sixth, and checkmates next move. | | |

I subjoin another position of K and R against K, in which White has the move, and can checkmate in three moves, without moving K at all.—I purposely withhold the solution.

*White*—K at K sixth, and R at K fifth.
*Black*—K at K.

White K and R, with the addition of Knight, mate single K without moving White K at all ; supposing W K to be on either one of certain eight squares.  Place the following difficult study, for which I am indebted to M. Kling.

*White*—King Q B 5, R Q R 8, Kt Q R sq.
*Black*—King at K R 8.

No matter where Black's K stands, or where may stand R or Kt, White having the move, and his K being on Q B 5 or Q 6, or on either one of the six analogous squares, he forces mate without moving K, by driving single K round in front of White K, on the side of the board.  In the position before us, mate is forced in 35 moves.  White's K is on a square the reverse of where he must stand to give mate, without moving K, with Q alone ; as we have just seen, that to do so, White K must stand on Q B 6, or either one of the three analogous squares.

## KING AND TWO BISHOPS, AGAINST KING.

This checkmate, like that of Bishop and Knight, so rarely occurs, that it is hardly worth while to study it, except as matter of curiosity, and general improvement.  The King must be forced into one of the corners, and the following position will be found to be a sufficient illustration of the manner in which the mate must then be given.

*White*—K K Kt 5, K B K B 5, Q B K B 4.
*Black*—K at K.

| | |
|---|---|
| 1 K to B sixth | 1 K to Q |
| 2 Q B to Q sixth | 2 K to K |
| 3 Q B to Q B seventh | 3 K to K B |
| 4 K B to Q seventh | 4 K to Kt |
| 5 K to Kt sixth | 5 K to B |
| 6 Q B + | 6 K to Kt |

7 K B +, and Q B checkmates next move.

## KING, BISHOP, AND KNIGHT, AGAINST KING.

This is the most *elegant* of checkmates; even many very good players would find it impracticable in the stipulated fifty moves. The checkmate must be given in one of the angles, the corner square of which is commanded by your Bishop. To effect this, you first force K on to the extreme line of the board, after which he is driven to the fatal corner, by a series of beautiful moves.

*Black*—K at K R.
*White*—K K B 6, K B K B 5, and Kt K Kt 5.

| | |
|---|---|
| 1 Kt + | 1 K to Kt |
| 2 B to K fourth | 2 K to B |
| 3 B to K R seventh | 3 K to K |
| 4 Kt to K fifth | |

IN THE FIRST PLACE.

| | |
|---|---|
| | 4 K to B |
| 5 Kt to Q seventh + | 5 K to K |
| 6 K to K sixth | 6 K to Q |
| 7 K to Q sixth | 7 K to K—If he go to Q B, he |

is mated by a similar process, in fewer moves.

| | |
|---|---|
| 8 B + | 8 K to Q |
| 9 Kt to Q B fifth | 9 K to Q B |
| 10 K B to B seventh | 10 K to Q—If he go to Kt, he is checkmated in less time. |
| 11 Kt to Q Kt seventh + | 11 K to Q B |
| 12 K to Q B sixth | 12 K to Kt |
| 13 K to Kt sixth | 13 K to B |
| 14 B + | 14 K to Kt |
| 15 Kt to Q B fifth | 15 K to R |
| 16 B to Q seventh | 16 K to Kt |

17 Kt +, and then checkmates with B.

IN THE SECOND PLACE.

| | |
|---|---|
| | 4 K to Q |
| 5 K to K sixth | 5 K to B second (best) |
| 6 Kt to Q seventh | 6 K to Q B third—If he play K |

to Q, or Q B, you move K Q sixth, and drive him to the angle in fewer moves; if, instead, he move to Kt second,

you play B Q third, and on Black's coming with K to B third, you play B Q B fourth, and then to Kt fifth.

|    |                     |    |                 |
|----|---------------------|----|-----------------|
| 7  | B to Q third        | 7  | K to Q B second |
| 8  | B to Q Kt fifth     | 8  | K to Q          |
| 9  | Kt to K fifth       | 9  | K to B second   |
| 10 | Kt to Q B fourth    | 10 | K to Q          |
| 11 | K to Q sixth        | 11 | K to Q B        |
| 12 | Kt to R fifth       | 12 | K to Q          |
| 13 | Kt to Kt seventh +  | 13 | K to B          |
| 14 | K to B sixth        | 14 | K to Kt         |
| 15 | Kt to Q sixth       | 15 | K to R second   |
| 16 | K to B seventh      | 16 | K to R          |
| 17 | B to Q B fourth     | 17 | K to R second   |

18 Kt +, and then mates with B.

## KING AND TWO ROOKS, AGAINST KING AND ROOK.

The player with the two Rooks wins by force. He compels K to go on to one of the extreme lines, and thus forces mate, or an exchange of Rooks. Example, White to play.

*White*—K K R 7, Rooks K B 7, and Q B 7.
*Black*—K at K fifth ; R at Q Kt seventh.

|   |                      |   |                   |
|---|----------------------|---|-------------------|
| 1 | Q R to Q B           | 1 | R +               |
| 2 | K to Kt eighth       | 2 | R to Q R seventh  |
| 3 | R to Q              | 3 | R to Q R +        |
| 4 | K to R seventh       | 4 | R to R seventh    |
| 5 | K R to K seventh +   | 5 | K to K B sixth    |
| 6 | R to K B +           | 6 | K attacks R       |
| 7 | R to K B sixth       | 7 | R to Q R sixth    |
| 8 | R to K Kt seventh +  | 8 | K to R seventh    |

9 R to K R sixth +, compelling Black to interpose R, after taking which, you win.

Having studied this, place the same pieces as follows :—

*White*—King at adv Q, Rooks at Q B 5, and Q R 7.
*Black*—K at Q third ; R at K R fifth.

If Black had the move now, he would at once give checkmate ; but if White play first, you win by moving R K R fifth.

## KING AND QUEEN, AGAINST KING AND ROOK.

In general positions, Q wins by force against R ; exceptions arising, where R is able to obtain stalemate, through being opportunely abandoned. The Queen's tactics aim at gaining R by a divergent check, which the adversary must eventually suffer, or receive mate. Queen's operations are facilitated by driving K to the extreme line of the board, and by separating R from the support of his monarch.

*White*—K at his B third, Queen at K.

*Black*—K at his R seventh, and R at K Kt 7.

This situation is one of the class into which you can always compel Black, and I have thought it needless, therefore, to place Black in a position, from which defeat can be longer protracted. Either party having now the move, you quickly win.

If Black have to play, and move K, you pin R. If he play R to Kt 8, you mate on the move. If he play R to his Kt 4, you win R. If he move R to Kt 3, you + at K 5, and on his playing to Kt 8, + at Q B 5, compelling his return to Rook's file, and then winning R by a divergent +. Play, in fact, as he may, you win Rook in four moves.

| 1 Q to K fifth + | 1 K to Kt eighth, or R eighth |
| 2 Q to Q R + | 2 K moves |

3 Q to K, throwing the move upon Black, in the original position, and thereby winning.

*White*—K at his third, Q at K Kt fourth.

*Black*—K at K B eighth, R at K R seventh.

White moves and wins thus :—

| 1 Q home + | 1 K moves |
| 2 Q to K second + | 2 K to Kt eighth |
| 3 Q to K + | 3 K moves |
| 4 Q to K B second + | 4 K to R third |
| 5 Q to K B third + | 5 K moves |
| 6 K to B fourth, and presently forces mate. | |

*White*—K at his Kt eighth, Queen at K third.

*Black*—K at his B eighth, R at K B seventh.

If White have the move, you win ; but if Black have the move, he draws by chg at Kt 7 : persisting in chg on Kt 7, and R 7, if you keep on either of those files, and pinning Q if you play K to K file. If you ever play K to R 3, he equally + at R 7, since if you take he is stalemated. If you ever get K to K B 3, he may + at Kt 6, and equally give Rook for stalemate.

*White*—K at his B third, Q at K B fourth.

*Black*—K at K R eighth, R at K R seventh.

Black, having the move, draws by chg at K B 7, for if you take, you stalemate, and if not, he captures Q.

*White*—K at his B third, Q at K third.

*Black*—K at K R eighth, R at R Kt seventh.

If Black have to play, he draws.

*White*—King and Queen each at their third.
*Black*—King at his eighth, R at K B seventh.
    If Black have to play, he draws.

*White*—K at his B fourth, Q at her K second.
*Black*—K at his R sixth, R at K Kt sixth.

White wins, both with, or without, the move. If White have
to play, you move Q to K, and if Black then + at Kt 4, you
move K to B 3 ; and, playing instead R to Kt 7, you mate in
three moves. If Black have the move, he must not move K.
There are many squares to which he may play R, but none pro-
tract defeat longer than

| | |
|---|---|
| 1 R to K Kt eighth | 1 Q to K R fifth + |
| 2 K moves | 2 Q to K Kt fourth + |
| 3 K to R seventh (best) | 3 Q to R fourth + |
| 4 K to Kt second | 4 Q to K Kt third + |
| 5 K to B (best) | 5 Q to K B third + |
| 6 K to K eighth | 6 K to his third, mating sub- |

sequently in three moves. The variations arising from
this position are carried out by Lolli at great length.

*White*—K at K B fourth, Q at K fifth.
*Black*—K at his R seventh, R at Q Kt seventh.

Black has the move, but must lose. His best moves are chg
at K B 7, or moving R to Q R seventh. Playing either of these
moves, he will lose Rook, or receive mate, in ten moves at most.

*White*—K at his third, Q at K Kt fourth.
*Black*—K at K B, R at K R seventh.

In nine or ten moves, White wins Rook or mates ; and this,
without regard to the first move.

## KING AND QUEEN, AGAINST KING, ROOK, AND PAWN.

With the addition of Pawn, the R makes a much stouter fight ;
and, although in the generality of cases, Q would still win, the
weaker force can draw, if they obtain certain positions, the three
mutually supporting each other.

*White*—K at Q fifth, Queen at her B seventh.
*Black*—King at home, R at K third, Q P unmoved.

Drawn, whichsoever play first. Black keeps his King alter-
nately on his square and on his second, and prevents your King
from passing round, moving his R on to Q B 3, and K 3. The
same principle would hold good to draw by, with either of the
other Pawns, excepting Rooks' Pawns.

### SECOND POSITION.

*White*—King at his second, Q at her B fifth.

*Black*—K at home, R at K 2, P at K sixth.

Again the game is drawn, if Black persist in keeping his ground with King, defending Rook; and playing R only to K 2, and K 3; and this would equally apply to any other Pawn similarly posited, except R P.

### THIRD POSITION.

*White*—K at his B 4, Q at her third.

*Black*—K at his 2, R at K 4, P at Q 3.

Here, through the Pawn being advanced, you can force the game, as shown by Philidor; being enabled, after a series of moves, to get King round to bear on Pawn.

### FOURTH POSITION.

*White*—K at his 2, Q at K B 3, Pawns at Q 5, Q B 4, and Q Kt 3.

*Black*—K at K Kt, R at K R 2, Pawns at K 6, and K R 7.

In this situation, which occurred to me in play, White had the move, and by playing Queen to K R, could easily win by advancing Pawns. Instead of which, he checked at Kt 3, and Black playing King to corner, the game was forcedly drawn for Black, White having nothing better to do than to + perpetually. Were White to give Queen for R P, he would lose the game.

### FIFTH POSITION.

*White*—King at K Kt, R at K B 2, K Kt P at home.

*Black*—K at K Kt 5, Q at K fifth.

White to draw.  Examine how.

### SIXTH POSITION.  (By M. Kling.)

*White*—K K R, Q at Q R 4.

*Black*—K K Kt 4, R K Kt 6, Pawns K B 6, and K Kt 5.

For solution, see Bell's Life in London, Feb. 1, 1846. White has the move and wins by force, capturing R in about ten moves. The variations run to great length. I have gone through them all, and consider this situation a masterpiece of skill.

### SEVENTH POSITION.  (By De la Bourdonnais.)

*White*—K at Q, Q at K B 5, P Q B 7.

*Black*—K K 2, R K 7, Pawns K B 7, K 6 and Q 6.

White moves and wins, by demanding Kt for P.  Solution in Palamède, 1837.

## QUEEN, AGAINST TWO KNIGHTS.

The victory of Queen over any two minor pieces has been hitherto considered easy of demonstration, it being supposed the inferior force could take up but one effective position in order to draw.  In 1837, I furnished a long article on the battle of Q with two Knights (see Palamède for 1837, pages 325 to 342), and was

successful in throwing much new light upon the subject. To this has been added considerable novelty by Von Der Lasa, and the result appears to be, that the two minor pieces can draw against Queen in many situations hitherto unknown, though still, as a general proposition, Q may be said to win against two minor pieces, in a majority of cases.

<div align="center">FIRST POSITION. (Lolli.)</div>

*White*—K K R 2, Q Q R 8.
*Black*—K Q 5, Knights K 4, and Q B 5. Lolli considers this position can be won by White, but Von Der Lasa justly corrects him, and shows it can be drawn thus :—

1 K K Kt 3—The first move is of no consequence, but I suppose White takes it.      1 K Q 6—He might also move safely K Q B 6.

| | |
|---|---|
| 2 Q Q 5 + | 2 K to Q B 6 |
| 3 K K B 4 | 3 K Kt Q 6 + |
| 4 K K B 3 | 4 K Kt Q Kt 5—This is proposed as best by Von Der Lasa. Lolli makes him play K Kt K 4 +, which loses him the game. See Lolli, and also the last edition of my Treatise, for proof at length. |
| 5 Q to Q | 5 Q Kt to Q 7 + |
| 6 K K 2 | 6 Q Kt Q Kt 6 |
| 7 Q K + | 7 K Q B 5 |
| 8 Q K R 4 + | 8 K Q B 6 |
| 9 Q K B 6 + | 9 Q Kt Q 5 + |
| 10 K K B 2 | 10 K Kt Q 4 |

The game is drawn. Von Der Lasa considers that the two Knights draw against Queen more easily than even two Bishops, and believes the secret lies in placing the two Knights side by side, close to their King, as in latter stage of above position, and not in placing them so as to guard each other. This idea was originally broached by Mendheim (see his Treatise, 1832), who furnishes our next situation.

<div align="center">SECOND POSITION. (Mendheim.)</div>

*White*—K at K, Q at K R 8.
*Black*—K K 3, Knights Q 3, and K 4.
Either to move : Mendheim justly pronounces this to be drawn.

<div align="center">THIRD POSITION. (Von Der Lasa.)</div>

*White*—K K Kt 3, Q Q B 4.
*Black*—K K B, Knights K B 3, and K Kt 3.
<div align="center">Drawn game, either to move.</div>

| | |
|---|---|
| 1 Q K 6 | 1 K K Kt 2 |
| 2 K K B 3 | 2 Q Kt K R 7 (best) |
| 3 K K Kt 4 | 3 Q Kt K B (best) |
| 4 Q Q 6 | 4 K K B 2 |
| 5 Q Q 5 + | 5 K to Kt 2 |

6 K to Kt 5—Has no better move.

6 Q Kt R 2 + draws.

### FOURTH POSITION.

*White*—K Q R 8, Q at K R sq.

*Black*—K Q B 4, Knights Q B 3, and Q R 4. The game is drawn, first move being of no consequence. The result would be similar were White K and Q placed on indifferent squares. Black's plan is to keep K as close as possible to Knights, for if he sunder the latter, they will probably perish. He should avoid playing K towards the side of the board.

### FIFTH POSITION.

*White*—K at Q R 8.

*Black*—K Q Kt 4, Knights Q B 3, and Q R 4. Queen is purposely omitted, my object being to show that should Black here have to play, he must not move to R 3, should White Q be able immediately then to place herself either on her B 5, or any sq of her Kt file, since in either such case Black K could not play, and must lose through sundering his Knights.

### SIXTH POSITION.

*White*—K Q R 8, Q Q Kt 5.

*Black*—K Q R 6, Knights Q B 3, and Q R 4 ; Black King, being on Rook's file, will lose, whichsoever move first. Black plays

| 1 K Q R 7 | 1 Q Q Kt 6 |

In the first place,

| 2 K Q R 6 | 2 Q Q Kt |
| 3 K Q R 5 | 3 Q Q Kt 2, wins. |

In the second place,

| 2 K Q R 8 | 2 Q K B 2 |
| 3 K Q Kt 8 | 3 Q Q 2 |
| 4 K Q R 8 | 4 Q Q B 2, wins. |

### SEVENTH POSITION.

*White*—K Q R 8, Q Q R 3.

*Black*—K K Kt 3, Knights Q B 3, and Q R 4.

White moves and wins,

| 1 Q K B 8 | 1 K K Kt 4 |
| 2 Q K B 7 | 2 K K Kt 5 |
| 3 Q K B 6 | 3 K K Kt 6 |
| 4 Q K B 5 | 4 K K Kt 7 |
| 5 Q K B 4 | 5 K K Kt 8 |
| 6 Q K B 3 | 6 K K R 7 |
| 7 Q K Kt 4 | 7 K K R 8 |
| 8 Q K Kt 3, wins. | |

### EIGHTH POSITION.

*White*—K Q B 5, Knights Q 6, and Q Kt 5.

*Black*—K Q R, Q K R 8.

Drawn game, whoever moves. This was given me by Mr. Brown. See Palamède, 1837.

### NINTH POSITION.

*White*—K Q Kt 6, Knights Q B 5, Q 7.
*Black*—K Q R, Q at Q 5.

Here, White K with move may play to R 6, though generally this would be fatal, when Q can reply by taking up Kt file.

| | |
|---|---|
| 1 K Q R 6 | 1 Q Q Kt 5 (A.) |
| 2 Kt Kt 6 + | 2 K Q Kt |
| 3 Other Kt Q 7 + | 3 K moves |
| 4 Kt × K and Q | |

A.

| | |
|---|---|
| | 1 Q Q Kt 7 |
| 2 K Q R 5 | 2 K Q R 2 |
| 3 K Q R 4, drawn. | |

### TENTH POSITION.

*White*—K Q R 4, Knights Q B 5, Q 7.
*Black*—K Q R 2, Q Q Kt 8.

White with move may draw by keeping K on R 4 and R 5, but loses if

| | |
|---|---|
| 1 K Q R 3 | 1 Q Q Kt 4 |
| 2 K Q R 2 | 2 Q Q Kt 5 |
| 3 K Q R | 3 Q Q 7 |
| 4 K Q Kt | 4 K Q R |
| 5 K Q R | 5 Q Q B 7 wins, because Knights must part. |

### ELEVENTH POSITION.

*White*—K K B 8, Knights Q 6, and Q Kt 5.
*Black*—K Q R, Q Q B 3.

Black with move wins.

| | |
|---|---|
| 1 Q Q 2 | 1 K to Kt 8 |
| 2 Q K 2 | 2 K to R 8 |
| 3 Q K Kt 4 | 3 K to R 7 |
| 4 K moves | 4 K to R 8 |
| 5 Q K Kt 3 wins. | |

### TWELFTH POSITION.

*White*—K K B 2, Knights Q 6, and Q Kt 5.
*Black*—K Q R, Queen Q 6.

Black wins, with or without move. If White have move, he retrogrades to corner, where he will be fixed by Queen at distance of a Knight's move, and will then lose by being forced to play one of the Knights. Should K move first to Kt 2, Queen approaches to K 6; if instead he go to Kt sq, she comes to K 7, and if from Kt 2 he go to R 2, Queen moves to K B 6, and then to K 7.

Black having originally move, plays K to Kt, throwing the onus of changing the situation upon White.

*White*—K Q Kt 6, Q Q R 4.

*Black*—K Q Kt, Knights Q Kt 2, Q R 2.

By Von Der Lasa, who considers this drawn, and gives analysis at great length. Black plays

| | | | |
|---|---|---|---|
| 1 | Q Kt Q B + (best) | 1 | K Q B 6 |
| 2 | Q Kt K 2 + (best) | 2 | K Q Kt 5 |
| 3 | K Kt Q 3 + (best) | 3 | K Q Kt 6 |
| 4 | K Q B | 4 | Q Q R 7 |
| 5 | K Q | 5 | Q Q B 7 + |
| 6 | K K, and draws. | | |

## KING AND Q, AGAINST KING AND TWO B.

Q wins against the Bishops, as a general proposition, though with more difficulty than against the Knights. The Bishops can, nevertheless, force a drawn game, should they be able to take up similar positions to the following; in which, supported by King, they throw forth a line of attack, across which, adverse King cannot pass.

### No. 1.

*White*—K at K Kt fourth, and Q at Q R fourth.

*B'ack*—K at K Kt 2, Bishops on K Kt 3, and K B 3.

| | | | |
|---|---|---|---|
| 1 | Q to Q seventh + | 1 | K to B or Kt |
| 2 | Q to K sixth | 2 | K to Kt second |
| 3 | K to K B fourth | 3 | B to K R second |
| 4 | Q to Q seventh + | 4 | K to Kt third |
| 5 | Q to adv K + | 5 | K to Kt second |
| 6 | K to Kt fourth | 6 | B to Kt third |
| 7 | Q to K sixth | 7 | B to R second |
| 8 | Q + at Q seventh | 8 | K to Kt third |
| 9 | Q to K eighth + | 9 | K to Kt second |
| 10 | K to R fifth | 10 | Q B to K B fourth |

The game is drawn.

### No. 2.

*White*—K at Q third, and Q at K Kt sixth.

*Black*—K at Q second, Bishops at Q fourth, and Q B fourth.

Here Black may also draw the game, if careful not to allow your K to pass the line, and to keep his K near the Bishops. The King, with Bishops, should not (if possible) plant himself too far from the sides of the board.

### No. 3.

*White*—K at his B fifth, Q at Q seventh.

*Black*—K at his Kt 2, Bishops on K B 2, and K B 3.

In the first position, when Q +, had Black covered, you would move K to B 5, and take up the present, which is a winning situation for White, through Black's now being forced to play his K B to a great distance.

## K AND Q, AGAINST K, KT, AND B.

Q generally wins against this force, but many exceptions exist; indeed it is doubtful whether Kt and B cannot always draw if close to K. Such was Mendheim's opinion, which has been since supported by Bilguer and Von Der Lasa. In 1841, I gave but two positions in illustration, and considered then Q's victory all but constantly certain. I now re-produce these, together with those positions from Von Der Lasa, which certainly tend to prove the correctness of his theory.

### FIRST POSITION.

*White*—K K R, Queen Q R 4.

*Black*—K K Kt 6, B K B 8, Kt K B 2.

White with move wins, but Black with move draws.

1 B Kt 7 +                    1 K moves

2 Kt K Kt 4—This compels you to sacrifice Q for Kt, and draws.

### SECOND POSITION.

*White*—K K R, Q on any indifferent sq.

*Black*—K K B 4, B K R 6, Kt K B 6.

Drawn, either moving first. Black must always play K to support Kt, and may move B K B 8, and back to K R 6. If White ever play Q Q 3, should Black's K be suitably placed, he wins Q for B, by chg with B and then with Kt.

### THIRD POSITION.    (Von Der Lasa.)

*White*—K Q 7, Queen Q B 6.

*Black*—K K B 2, B K B 3, Kt K Kt 2.

Drawn, whoever moves. For solution, see Von Der Lasa. The theory of that distinguished author, and his friend Bilguer, is that supposing Black King now on K R sq, if Kt were on K R 2, he guards three squares, thus preventing White K's winning, except by bringing his K near the other. Now suppose Black's B on K Kt 3, White could not advance K, and on being driven out from his stronghold, could take up defensive, on same plan, elsewhere.

### FOURTH POSITION.    (Von Der Lasa.)

*White*—K Q B 6, Queen K B 3.

*Black*—K K 3, B K 4, Kt K B 4. Drawn. Solution in Von Der Lasa. White to move.

### FIFTH POSITION.    (Von Der Lasa.)

*White*—K K Kt 2, Queen Q 3.

*Black*—K K 8, B K B 7, Kt Q 7.

Here, either to move, White wins, playing, if you begin, Q K R 3. Solution in Von Der Lasa.

### SIXTH POSITION.    (Von Der Lasa.)

*White*—K K Kt 3, Queen Q 4.

*Black*—K K 7, B K B 6, Kt Q 6.

Same position as last, but all moved one square up. Solution in Von Der Lasa. Drawn, whichsoever plays.

## K AND Q, AGAINST K, R, AND KT ; OR AGAINST K, R, AND B.

Generally speaking, Queen wins against R and minor piece, though with increased difficulty, on account of R's force. I append one instance, in which each of these bodies of force can draw the game ; adding, however, that he is a fortunate man, who ever meets with a similar situation in real play.

### No. 1.

*White*—K at K second, and Q at Q Kt fourth.
*Black*—K Q 2, R K R 6, and Kt Q Kt 3.

Black draws if he have the move, by chg with R at K 6 ; if you take R, he + K and Q with Kt ; and if, instead, you remove K, he defends R, by playing Kt to Q 4, and supports Kt with K.

### No. 2.

*White*—K at Q fourth, and Q at Q R third.
*Black*—K at Q, R at K B fourth, and B at adv Q.

Black draws if he have the move, by playing B to Q R 5, and then to Q 2. It is obvious, that if White take B, he loses Q and game. The Queen, in average positions, draws against the two Rooks, or against three minor pieces. The two Rooks, and one minor piece, would have some advantage against Queen alone. In the Chess Player's Chronicle, vol. iv. p. 237, is a curious demonstration by my friend Mr. William Bone, that King, Queen, and Kt against K alone, can mate on any given square of the board ; Herr Szen having already proved that King, Queen, and Bishop, against King alone, can force mate on any one square of the board, except the two squares Kt 2 and Kt 7, on the long diagonal of the colour on which Bishop ranges.

## KING, WITH BISHOPS AND KT, AGAINST K AND R.

The Bishops and Kt force the game against the Rook ; compelling the adversary to take up a position similar to the following :—

*White*—K at K R, and R at Q R sixth.
*Black*—K at K R sixth, Bishops at Q seventh, and adv K B, and Kt at K Kt fifth.

### White has the move.

1  R + at Q R third       1  K B to K sixth—If he interpose Kt, you take it with R, gaining stalemate.
2  R to Q R second       2  K to Kt sixth—If Black + with Kt, you take Kt with R, and if, instead, he play K B to K B 7, you take it with R, for on his retaking with Kt, you win a piece.
3  R to K R second (best)    3  K B to B fifth

| | |
|---|---|
| 4 R to Q R second | 4 Q B to K R sixth |
| 5 R to Q R third + | 5 B interposes |
| 6 R to Q R second | 6 Kt + |
| 7 K to Kt | 7 Kt to K fifth dis + |
| 8 K to corner | 8 Kt to Q seventh, and wins. |

Although the two Bishops and Kt win, as a general proposition, against Rook, yet the two Knights with a Bishop cannot expect the same success ; and the legitimate result of such conflict would be a draw. The Bishops, united, are stronger than the Knights, as they strike from a greater distance. When the two Knights are left with a Bishop, the Rook has also the chance of exchanging for the latter, which can hardly be avoided by his adversary, and the two Knights, alone, have not the mating power. It may be laid down, that pieces alone remaining on the board, if the superior force have but the power of one minor piece in advantage, the game is, by its nature, drawn.

### KING AND ROOK, AGAINST KING AND BISHOP.

A minor piece draws against R, except in certain situations ; the B drawing, however, as will be seen, much easier than Kt. If you have only a B, observe these rules :—1 To place your K, if possible, on one of the corner squares, and let that corner square be the reverse colour of your Bishop, in order that should you be checked, you may interpose B on the adjoining square. 2 The K not being able thus to gain the corner, not to play B too near K, and not to cover + with B if possible. 3 Your K not being able to gain the desired corner, and being on an extreme line, keep him on the same colour as B ; in order to + with the latter, should adverse K come in front, to threaten mate. 4 To move the K as little as possible.

*White*—King at K B fifth, and Rook at Q Kt.

*Black*—K at K Kt, and Bishop at Q Kt seventh.

If Black now play B to Kt 2, or K R, you win by advancing K to Kt 6, but instead of this, he moves B to Q B 6, and if you then play K to Kt 6, he goes safely with K to B—drawing. Although the minor piece draws against R, two Rooks win with ease against two minor pieces ; the force of the Rooks augmenting in similar union.

### KING AND ROOK, AGAINST KING AND KNIGHT.

Since my last edition, I have been led to look again at this conflict, induced by M'Donnell's words to me, that he "doubted whether R should not always win, provided adverse K move upon any square in extreme line, except the four centre squares." I find this cannot be proved to be so, but I also find that R has considerably more power than has hitherto been supposed, for that the cases in which Kt draws may almost be termed the exceptions, the rule being that generally R should win. It is notorious that R can always drive K to extreme line, but I believe the latter then,

in opposition to M'Donnell's opinion, has more chance on the Kt sq than on the Bishop's. I submit, too, as a general proposition, that to draw, it hardly matters where Black K stands, so that the Kt has the move on your approaching him, and that if he has not the move, he must fall. I proceed to support my views by practical illustrations.

### FIRST SITUATION.

*White*—K K 6, R Q R 5.
*Black*—K at Q, Kt K 2.
Here if R + at Q R 8, Black covers with Kt and draws, because you cannot play K to Q 6. Were your K so placed that he could move, after chg with R, to Q B 6, Black must not interpose on your chg, but move K. If, again, your K were originally at Q B 5, or Q Kt 6, Black must move K Q 2, on your chg in corner, for if he interpose Kt, you win by advancing K Q B 6.

### SECOND SITUATION.

*White*—K K R 6, in + of Kt, R Q R 7.
*Black*—K K B, Knight K B 2.
Now, if you retire K to Kt 6, Black should move Kt to Q, or Q 3, for if he + at K R, you win by placing K on K B 6. This shows that he must never play Knight, unless forced, to corner squares.

### THIRD SITUATION.

*White*—K at K B 6, R Q R 7.
*Black*—K at K R, Kt at K B.
Either to move, White wins ; proving the danger of defence having King on a corner square.

### FOURTH SITUATION.

*White*—K K B 6, R K R 7.
*Black*—K at K, Kt K R 3.
Black draws by chg at home, for if he + at Kt 5, you win him by a method to be presently developed.

### FIFTH SITUATION.

*White*—K at K 6, R K R 7.
*Black*—K at K B, Kt K Kt 5.
This may be termed an easy problem, White having to move, winning Kt by force, in three moves, your first move being R to K R 3. It is curious this simple matter should have been overlooked by Lolli and Ponziani, both of whom in this very position consume a number of moves in winning Kt, beginning with R K R 4.

### SIXTH SITUATION.

*White*—K Q 6, R K R 7.
*Black*—K at Q, Kt K Kt 5.
Here Black loses whether he have the move or not, which I only recently discovered. If Black move K Q B, you win Knight

in a series of moves beginning R K R 4.     And suppose he plays
instead                          1  K K—This position is supposed
to be drawn, by all authors, including Lolli, Ponziani, Von Der
Lasa, &c., but yet you can win by force.

2  K K 6—Instead of this, previous writers all make you attack
Kt with R at K R 4, on which Kt retreats to K B 3, and draws.
                                 2  K Q—It is obvious he cannot
move Kt, and playing K K B, he creates the situation last ex-
amined.

3  R K R 4                       3  Kt K 6 (or A.)
4  R K 4—We now arrive at a position given by Lolli.
                                 4  Kt K B 8 (or B.)—If he now
    play Kt Kt 7, he locks himself up.   If he play Kt Q 8, R
    + K and Kt.
5  R Q 4 +                       5  K Q B 2
6  R Q 3                         6  K Q B 3
7  K K B 5                       7  K Q B 4
8  K K B 4                       8  K Q B 5
9  R Q                           9  Kt R 7
10  K to Kt 3, wins Kt.

### Variation B.

                                 4  Kt Q B 7
5  K Q 6                         5  Kt Q R 6—If he play K to
    Q B, you + K and Kt.   If he play Kt R 8, you win by
    moving R Q R 4.
6  K to Q B 5                    6  Kt Q B 7—If he play Kt Kt
    8, you win by R Q 4 +, and then R Q 3.
7  R K 2                         7  Kt R 6
8  K to Kt 4                     8  Kt to Kt 8
9  R Q Kt 2, wins Knight.

### Variation A.

                                 3  Kt K B 7
4  K K B 5                       4  K to Q B 2
5  R Q 4                         5  K to Q B 3
6  R Q 2                         6  Kt K R 6—If he move Kt K
    R 8, you simply bring up King, which devours him.
7  R K Kt 2, wins Kt.

#### SEVENTH SITUATION.

*White*—K K B 6, R Q B 6.
*Black*—K at K, Knight Q 5.

White having the move wins, by cutting off Knight on the plan
just set forth.

#### EIGHTH SITUATION.

*White*—K K 5, R Q 5.
*Black*—K K B, Knight K Kt 4.
                    White to move and win.

| | |
|---|---|
| 1 K K B 6 | 1 Kt K 5 + |
| 2 K to B 5 | 2 Kt Kt 6 + |
| 3 K to B 4 | 3 Kt K 7 + |
| 4 K K 3 | 4 Kt Q B 6 |
| 5 R Q R 5, wins. | |

### NINTH SITUATION.

*White*—K K B 6 in +, R K R 6.
*Black*—K K Kt, Kt Q 2.

White wins thus:—

| | |
|---|---|
| 1 K K 7 | 1 Kt K B—If he play Kt to K 4, you win by R to K 6. |
| 2 R K B 6 | 2 Kt to K R 2 |
| 3 R to Kt 6 + | 3 K to R |
| 4 Mates in three moves. | |

### TENTH SITUATION.

*White*—K Q 6, R K B 3.
*Black*—K at K Kt, Kt K B.

This is very similar to our last position.   White wins here in five moves.

1 K to K 7            1 Kt Kt 3 + —If he play Kt to
K R 2, you win as in our last position.

2 K to B 6            2 Kt K B—If he play K to R 2,
or Kt K R 5, your course is too easy to point out.   If he
move Kt K R, you + with R at K Kt 3 ; continuing with
R K Kt 7, if he move away K to B, or with R to K Kt, if
he play K to R 2.

3 R K Kt 3 +, and wins Kt, or Mates, in two more moves.

### ELEVENTH SITUATION.

*White*—K K Kt 6, R K R 4.
*Black*—K at K Kt, Kt K B 2.

White to move and win.

| | |
|---|---|
| 1 R K 4 | 1 Kt K R + —If Kt play to Q 3, you win by R K 6. |
| 2 K K B 6 | 2 K K R 2 |
| 3 R K Kt 4, wins. | |

## K, R, AND KT, AGAINST K AND R.

This description of force placed in opposition, yields a drawn
game in the majority of cases, but an eminent player, the late Mr.
Forth of Carlow, proves in the Chess Player's Chronicle, that the
single Rook has much greater difficulty in drawing, than generally
supposed, and that the major force can gain the day in many
situations heretofore considered drawn.   I append Mr. Forth's
positions.   For their solutions, &c. see Chess Player's Chronicle,
vol. iii. p. 368. 383 ; and vol. iv. p. 53 and 90.   Mr. Forth's de-
monstrations are quite satisfactory, and the situations in question
equally curious as beautiful.

### FIRST POSITION.

*White*—K at K B 6, R K Kt 2, Kt Q B 2.
*Black*—K at K B, R Q B 4.

White to move, and prove a won game in six moves.  He begins Kt Q 4, and on being answered as best by K home, continues Kt K 6.

### SECOND POSITION.

*White*—K K B 5, R Q B 2, Kt Q 5.
*Black*—K K B 2, R Q Kt 4.

White to move and mate in ten moves.  You begin R Q B 7 +, and on his replying as best with K home, you move K K 6.

### THIRD POSITION.

*White*—K Q 4, R Q B 3, Kt Q 2.
*Black*—K K B 3, R K 4.

White proves a won game in four moves, beginning by Kt K 4 +

### FOURTH POSITION.

*White*—K K B 6, R Q Kt 7, Kt K 4.
*Black*—K at home, R at Q R.

White moves and mates in twenty moves.

### FIFTH POSITION.

*White*—K K B 6, R K K 5, Kt K 6.
*Black*—K K R, R Q Kt 7, or any other square where he does not + K.

White to move and mate in fifteen moves.  Mr. Staunton remarks on this, that mate can be given in thirteen moves.  See Chess Chronicle, vol. iv. p. 91.

### SIXTH POSITION.

*White*—K K B 6, R Q 3, Kt Q B 5.
*Black*—K at home, R Q Kt 5.

White to mate in eighteen moves.

### SEVENTH POSITION.

*White*—K K B 5, R Q B 5, Kt K 6.
*Black*—K K B 2, R Q 3.

White to mate in fifteen moves.

### EIGHTH POSITION.

*White*—K K Kt 5, R Q, Kt Q B 7.
*Black*—K K B 2, R Q B.

White to mate in six, or to prove a won game in three moves.

## K, R, AND B, AGAINST K AND R.

Whether R and B can win against R, IN EVERY POSSIBLE SITUATION, is a problem, as yet unsolved.  Philidor has given us a beautifully played position, in which the Mate is forced ; but as it does not appear that the weaker power can be compelled to take up a similar situation, his analysis is inconclusive, relative to the

general question. La Bourdonnais originally considered the victory " proven," but subsequently changes his opinion, chiefly through the analysis of Szen, which latter great player pronounced for the draw. M'Donnell thought it should be drawn, and Von Der Lasa is of the same mind, together with Cochrane and St. Amant. Ponziani considers the victory can be demonstrated, but jumps at his conclusion too hastily. He says the present case forms the sole existing exception to the general rule, that the preponderance merely of one minor piece, there being no Pawns, is never productive of the mating power. I believe, on the contrary, that the present balance of force falls strictly within that category ; though the defence, as well as attack, is of the first order of difficulty. As the position given by Philidor has been repeated by almost every writer since, I here substitute some newer examples of situations which are either won or drawn " by force ;" adding, that in my own opinion, R and B draw against R, except in peculiar cases, but that the question is not closed.

(K, R, and B, win easily against K and B.)

<div align="center">FIRST POSITION.</div>

*White*—K Q B 6, Rook Q R 6, B Q B 5.
*Black*—K at Q B, and R at Q Kt second.
<div align="center">White to move and win by force.</div>

| | |
|---|---|
| 1 R to adv Q R + | 1 R interposes |
| 2 R to Q R seventh | 2 R to Q Kt seventh |
| 3 R to K Kt seventh | 3 R to Q seventh |
| 4 R to K B seventh | 4 R to adv Q (A.) (B.) |
| 5 R to Q R seventh | 5 R to adv Q Kt (C.) |
| 6 B to Q R third | 6 R to Q Kt sixth (D.) |
| 7 B to Q sixth | 7 R to Q B sixth + |
| 8 Q B covers | 8 R to Q Kt sixth |
| 9 R to Q B seventh + | 9 K to Kt |
| 10 R to K seventh | 10 K to corner |
| 11 R to K fourth | 11 R to Q Kt seventh, Q Kt eighth, |
| | or Q Kt second. |
| 12 R to R fourth + | 12 K to Kt |
| 13 B to Q sixth + | 13 K to Q B |
| 14 R + | 14 R covers |
| 15 Rook gives Checkmate, taking R. | |

<div align="center">A.</div>

| | |
|---|---|
| | 4 R to Q sixth |
| 5 R to Q R seventh | 5 K to Kt |
| 6 R to Q R fourth | 6 R to Q B sixth, to prevent B |
| | from chg at Q sixth. |

7 R to K fourth, and Black must take B with R, &c.

<div align="center">B.</div>

| | |
|---|---|
| | 4 R to Q |
| 5 B to K seventh | 5 R to K Kt, or K R |

<div align="center">s 2</div>

| | |
|---|---|
| 6 R to K B fifth | 6 K to Kt |
| 7 B to Q sixth + | 7 K to B |
| 8 R to Q Kt fifth, &c. | |

### C.

| | |
|---|---|
| | 5 K to Kt |
| 6 R to Q R fourth | 6 R to adv Q B |
| 7 R to K fourth, and Black must take B with R. | |

### D.

| | |
|---|---|
| | 6 K to Kt |
| 7 R to K B seventh | 7 K to corner |
| 8 R to K B fifth | 8 R to Q Kt second |

9 R to K B fourth—If Black now move R to K Kt second, or Q Kt sixth, you mate in four moves.

#### SECOND POSITION.

*White*—K at Q R sixth, R at Q sixth, and B at Q R fifth.
*Black*—K at Q R corner, and R at Q Kt second.
White can win by bringing K to Q B sixth, as follows :

| | |
|---|---|
| 1 B to Q Kt sixth | 1 R to R second + (A.) |
| 2 K to Q Kt fifth | 2 R to K R second (B.) (C.) |
| 3 K to Q B sixth | 3 R to K R |
| 4 B to Q B seventh | 4 R to K Kt |
| 5 R to Q fifth | 5 R to K Kt third chg |
| 6 B covers | 6 R to K Kt second |
| 7 R to K fifth | 7 R to K R second |
| 8 R to adv K + | 8 K to Q R second |

9 Mates in two or three moves.

### A.

| | |
|---|---|
| | 1 R to Q Kt |
| 2 B to Q B seventh | 2 R to Q B |
| 3 K to Q Kt sixth | 3 R to K Kt |

4 R to Q fifth, and then, B to Q sixth, wins.

### B.

| | |
|---|---|
| | 2 R to Q Kt second (C.) |
| 3 K to Q B sixth | 3 R to Q Kt |

4 R to Q fifth—If he + at Q B, you cover with B, and mate, or win R, next move. If he return to Q Kt second, you play R to Q fourth ; and if, instead, he play R along the last line, you + with R at Q R fifth, &c.

### C.

| | |
|---|---|
| | 2 R to Q R eighth |
| 3 K to Q B sixth | 3 R to adv Q B + |
| 4 B covers | 4 R to adv Q Kt |

5 R to Q fourth, and then mates in four moves.

#### THIRD POSITION.

*White*—K K Kt 6, R K 6, and B at K Kt fifth.
*Black*—K at K Kt, and R at K B second.

This position is taken from Lolli, who says that White cannot win, for Black can always prevent him from bringing K to K sixth, and B to K fifth, without which you can never force the game. The same position may occur at each angle of the board, and is not, therefore, unlikely to be frequently gained, through the incautious play of the attacking party. Lolli declines giving the moves, on account of the immense space they would occupy. An attempt to solve this problem was made by M. Zytogorsky; certainly all but successful, but stopping short of absolute demonstration. Zytogorsky is of opinion the R and B ought to win in every position.—See " Chess Player's Chronicle " for Zytogorsky's analysis, vol. ii. p. 427 ; and vol. iii. pp. 13. 45. 74. and 289. Of all players living, probably Herr Kling best understands the question of Rook and Bishop against Rook.

### FOURTH POSITION.

This and two following were presented as a challenge to the players at the *Café de la Régence*, by two players, brothers, from Lille, who proclaimed them drawn. The proposition has never been invalidated.

*White*—K at Q fifth, R at Q R sixth, and B at Q fourth.
*Black*—K at Q second, R at K B second.—Drawn.

### FIFTH POSITION.

*White*—K at K B fifth, R at Q R sixth, B at K B fourth.
*Black*—K at K B second, and Rook at Q second.—Drawn.

### SIXTH POSITION.

*White*—K at Q fifth, R at K R seventh, and B at Q fourth.
*Black*—K at Q, Rook at Q eighth.—Drawn game.

### SEVENTH POSITION.

*White*—K at K 6, R Q Kt 6, B K 5.
*Black*—K Q, and R Q B 7.

This situation is by Szen ; who pronounces it drawn ; and considers the same would be the case were the two Kings placed in similar relation on K B 6 and K K Kt 6 and K B and K R 6 and K K Kt 8.—See La Bourdonnais' Treatise, vol. ii. p. 187.

## K AND KNIGHTS AGAINST K ; AND ALSO AGAINST K AND P.

The two Kts, if their adversary play correctly, can never force mate, with the single assistance of K. Sometimes, however, if the player with single K have also a Pawn, the mate can be forced ; because, having the Pawn, he has something to move, and you are thus enabled to avoid giving stalemate. There are also a few positions, when through error the single K allows the two Kts to mate.

### No. 1.

*White*—K at K Kt sixth, Kts at K fourth, and Q sixth.
*Black*—K alone at K R corner.

1 K to R sixth                          1 K to Kt
2 Kt to K B sixth +          2 K does not return to corner,
      but plays to B, and easily draws the game.

       Replace the pieces, and give Black the move :

1 K to Kt                              1 Kt +
2 K to B, drawing the game as before.

Now replace the pieces once more, and give Black a Pawn at
his Q B third.   You will find that if you have the move, you play
Kt to K B sixth, and will mate the following move.

       If, again, Black play first :

1 K to Kt (best)                    1 Kt to Q B fifth

### IN THE FIRST PLACE.

2 K to corner                      2 Kt + —Ponziani loses time,
      in finishing off this position.   He moves King, instead of
      giving this +.
3 K moves                           3 Kt to Q seventh
4 P moves                           4 Kt to R sixth +
5 K moves                           5 Kt to K fifth
6 P moves                           6 Kt mates

### IN THE SECOND PLACE.

2 K to B                             2 Kt to K B sixth
3 K to Kt                            3 Kt to K sixth
4 If he advance P, or move K to corner, you play K to Kt
sixth, and then mate in four moves.
      K to R second             4 Kt to K B fifth
5 If he play K to Kt, you answer with K to Kt sixth, and then
mate in three moves.
      K to corner, or P moves     5 K to K B seventh, and will
                                    mate in three moves.

### No. 2.

*White*—K at Q Kt 6, Kts at K B 3, and Q 6.
*Black*—K at Q Kt, P at K R sixth.
      White mates in four moves, though Black queens.

### No. 3.

*White*—K at his B 6, Kts at K B 3, and K 5.
*Black*—K at his R third, K R P unmoved.
      Whites plays, and mates in three moves.

### No. 4.

*White*—K at Q B 6, Knights both at home.
*Black*—K at Q R corner, Q Kt P advanced one sq.
White, having the move, to force checkmate.   This problem
was submitted to Lolli, by Taruffi, of Bologna.   It is correct, but
difficult ; for its solution in full, see Lolli.   Observe, in the first
place, you must never take Pawn ; secondly, when Black moves

K to R 2, or advances P Kt 4, you must be prepared to play Q Kt Q second, to go at the proper moment to its third, to prevent Black's King coming to R 4, and to prevent the Pawn's attaining Kt 6; thirdly, when Black plays K to Kt, you must be prepared to advance K Kt K fifth. Your first move is K Kt B 3.

### No. 5.

*White*—K at Q B second, Kts at Q Kt, and Q R 3.
*Black*—K at adv Q R, Q Kt P at seventh.
White checkmates in five moves.

### No. 6.—By M. Kling.

*White*—K K Kt 3, Knights K R 2 and K sq.
*Black*—K K Kt 8, P at K 7.
White to mate in 22 moves, as follow :—

| | |
|---|---|
| 1  K Kt from R 2 + | 1  K K B 8 (best) |
| 2  K K B 4 | 2  K K B 7 |
| 3  Q Kt Q 3 + | 3  K K Kt 7 |
| 4  K Kt K + | 4  K K R 6 (best) |
| 5  K K Kt 5 | 5  K K Kt 6 |
| 6  K K R 5 | 6  K K R 6 |
| 7  Q Kt K B 4 + | 7  K K Kt 6 |
| 8  Q Kt Kt 2 | 8  K K R 6 |
| 9  K K Kt 5 | 9  K K Kt 6 |
| 10  K K B 5 | 10  K K R 6 |
| 11  K K B 4 | 11  K K R 7 |
| 12  K K Kt 4 | 12  K K Kt 8 |
| 13  K K Kt 3 | 13  K K B 8 |
| 14  K K B 3 | 14  K K Kt 8 |
| 15  Q Kt K 3 | 15  K K R 8 |
| 16  K K Kt 4 | 16  K K R 7 |
| 17  K K R 4 | 17  K K R 8 |
| 18  K K R 3 | 18  K K Kt 8 |
| 19  K K Kt 3 | 19  K K R 8 |
| 20  Q Kt K Kt 4 | 20  K K Kt 8 |
| 21  K Kt + | 21  K moves |
| 22  Q Kt mates | |

### No. 7.—By M. Kling.

*White*—K Q Kt 3, Knights Q 3, and K Kt.
*Black*—K Q R 8, P at Q 5.

White mates in 11 moves, thus :—

| | |
|---|---|
| 1  K Kt K B 3 | 1  K Q Kt 8 |
| 2  K Kt Q 2 + | 2  K Q R 8 |
| 3  K Q Kt 4 | 3  K Q R 7 |
| 4  K Kt Q B 4 | 4  K Q R 8 |
| 5  K Q R 3 | 5  K Q Kt 8 |
| 6  K Q Kt 3 | 6  K Q R 8 |
| 7  K Q B 2 | 7  K Q R 7 |

| 8 Q Kt Q Kt 4 + | 8 K Q R 8 |
| 9 K Kt Q R 3 | 9 P + |
| 10 K Q Kt 3 | 10 P Q 7 |
| 11 Q Kt mates | |

### No. 8.

*White*—K at his sixth, Kts at K B 5, and Q 4.
*Black*—K at his K R, P at K 6.
White gives mate in nine moves.

### No. 9.—By Mr. Bone.

*White*—K at K B 7, Kts at K 4, and K R 7, P at K Kt 3.
*Black*—K alone on his K R fourth.
White having the move, undertakes to mate with Pawn in six moves.

### No. 10.—By Mr. Bone.

*White*—K at K R, Kts at Q 6, and Q Kt 6, P Q Kt 5.
*Black*—K alone on Q B second.
White to mate with P in six moves. In Chess problems wherein you are tasked to mate with a Pawn, such Pawn must give mate *as a Pawn.*

### No. 11.—By Mr. Bone.

*White*—K Q Kt 5, Kts Q Kt 3, and 4, Q Kt P unmoved.
*Black*—K on Q R corner sq.
White offers to mate with Pawn in fifteen moves, and White King to be on the square he now fills when he gives mate.

## KING, R, AND P, AGAINST K AND B.

Unless demonstrated by example, it would startle a young player, to learn that Bishop ever draws against Rook and Pawn ; yet such is the fact ; nor are the situations, in which Bishop draws, by any means so artificial but that they may frequently arise in real play ; indeed, it may be laid down as proved, that Bishop draws against R and P universally ; if Bishop's King is favourably placed, and Pawn on any but Kt file.

*White*—K at his Kt 5, R at Q R 7, P at K B 6.
*Black*—K at K B, B at Q B fifth.
Whoever has the move, the party is null ; Black being careful to play B so as to prevent your posting K K 6, or K Kt 6. If you advance P, he must not take it with B, or you would seat K K B 6 ; but he first plays K to Kt 2, and might then effect the capture. If, instead of moving K, you play R R 4, he must not play B K B 8, because you might then move R K B 4, advance P, and get K to B sixth. Except in peculiar cases, the Rook wins, unless the Bishop commands the Pawn's seventh sq. The

same theory applies to Pawns on every file, save the Knight's; against which our next example will show that Bishop cannot draw.

### SECOND EXAMPLE.

*White*—K at K R 5, R at Q Kt 7, P at K Kt 6.
*Black*—K at his Kt, B at Q 5.

White has the move, and wins thus :—

| | |
|---|---|
| 1 K to Kt fifth (A.) | 1 B to K sixth + |
| 2 K to K B fifth | 2 B to Q fifth |
| 3 P on | 3 K to R 2 (best) |

4 R to Q Kt 4—If he then take P with B, you + at K R 4; if Black then interpose B, you mate in four moves, and going instead to Kt, you win by playing K to Kt 6.

4 B to Q B 6

5 R to K Kt 4, winning—A little examination will teach you where the difference in this respect exists, between the Kt P and his fellows.

### A.

This may be won in still fewer moves, as shown me by M. Kling, thus :—

| | |
|---|---|
| 1 P on | 1 K K R 2—If B × P you win directly by K K Kt 6. |
| 2 R K B 7 | 2 B × P—If he do not take P, you may push it, compelling K to take, and then win by K K Kt 6 |
| 3 K K Kt 5, wins. | |

### THIRD EXAMPLE.—Salvio.

*White*—K at K B fifth, R at Q Kt 7, P at K Kt 6.
*Black*—K at K R corner, B at Q R eighth.

White forces the game thus :—

1 P + —If he × P with B, you advance K to Kt 6, forcing mate in three or four moves.

1 K to R second

2 R to its Q Kt—If Bishop here take P, you + at K R, and then win by advancing K.

| | |
|---|---|
| | 2 B to Q fifth |
| 3 R to Q Kt fourth | 3 B to K B seventh (best) |
| 4 R to K Kt fourth | 4 K to Kt (must) |
| 5 K to Kt sixth | 5 B to Q fifth |

White will not take B, but plays R to K 4, winning.

### FOURTH EXAMPLE.

*White*—K at Q R 6, Q B at K Kt, Pawns on K R 2, Q R 7, and Q Kt 6.
*Black*—K at Q R, R at K Kt 2, Pawns on K R 6, K Kt 7, K B 6, K 5, Q 4, and Q B 3.

Either to move.—Drawn.

<div align="center">FIFTH EXAMPLE.</div>

*White*—K at Q R, Q B at K 6.
*Black*—K at Q R 5, R at Q B 7, P at Q R 6.
<div align="center">Either moves.—Drawn game.</div>

<div align="center">SIXTH EXAMPLE.</div>

*White*—K at his fourth, R at Q, P at Q 4.
*Black*—K at his 3, B at Q B 2.

<div align="center">Similar situations are won for White.</div>

| | |
|---|---|
| 1  R to Q R | 1  B to Q Kt |
| 2  R + | 2  B covers |
| 3  R to Q Kt sixth | 3  K to Q second |
| 4  K to Q fifth | 4  B to K Kt sixth |
| 5  R to Kt seventh + | 5  B covers |
| 6  R to R seventh | 6  K to Q B |
| 7  K to Q B sixth | 7  B to K Kt sixth |
| 8  R to R eighth + | 8  B covers, and has lost the |

game ; the result being similar, were his previous moves varied.

<div align="center">SEVENTH EXAMPLE.</div>

*White*—K at K Kt 4, R at K R 6, P at K B 5.
*Black*—K at his B 2, B at K sixth.

In working out a drawing position with B against R and P, the present example will show that the defence is easier to conduct when the Bishop commands Pawn's seventh, than Pawn's sixth sq as before us ; although such defence is equally successful. White moves, but the game is drawn.

1  R to Q B 6 (suppose)    1  B to Q fifth.

If you now play K to Kt 5, he + you off, and if you move K to R 5, he must not remove B from the long diagonal, as you would then win by advancing Pawn, but may play K to Kt 2.

The probable supplementary moves are endless and unprofitable ; and I prefer developing the elements of defence, which are these :—

He must always be able to check you off, if you get King on to either K Kt 5, or K 5, as you would otherwise win by advancing Pawn supported by K and R, and Bishop does not command seventh sq of Pawn.

He must keep K fronting P as close as possible, and if checked go to B 3. His Bishop must also hold on constantly to the long diagonal. He will thus always prevent P going to 6, as he will keep both pieces commanding that square ; temporarily displacing them as need may be, but following out strictly the principle herein sketched.

## K AND Q, AGAINST K AND P AT SEVENTH.

In ordinary cases, Q finds no difficulty in arresting the march of one P, supported by its K ; but if such P have attained its

seventh square, the struggle is by no means devoid of interest ; the general principle in such cases being that Q will still win, should P be on either King's, Queen's, or Knight's file ; but if the P be on B's file, or R's file, the game will be drawn, unless Q's royal consort be within a certain distance of P.  P is of course presumed to be supported by its K.

<div align="center">FIRST EXAMPLE.</div>

*White*—K at his R fifth, Q at K fourth.
*Black*—K at Q seventh, K P at seventh.

The present position is equally applicable to P on Q's or Kt's file.  You win, by forcing K, with repeated checks, to go in front of P, and each time that he is compelled so to do, you employ the move gained, in bringing up K.

| | |
|---|---|
| 1 Q to her fourth + | 1 K to Q B eighth |
| 2 Q to K third + | 2 K to adv Q |
| 3 Q to her third + | 3 K to adv King's |

4 K to Kt fourth—If he answer with K K B 8, you play K to B 3, and if he then move to Kt, you capture P with Q, and mate next move.

| | |
|---|---|
| | 4 K to B seventh |
| 5 Q to K Kt third + | 5 K to adv K B |
| 6 K to B third | 6 P queens |
| 7 Q checkmates. | |

<div align="center">SECOND EXAMPLE.</div>

*White*—K at Q Kt fourth, Q at K B second.
*Black*—K at adv K R corner, P at K Kt 7.

<div align="center">White moves, and wins, thus :—</div>

| | |
|---|---|
| 1 Q to K R fourth + | 1 K to Kt |
| 2 K to B third | 2 K to B eighth |
| 3 Q to K B fourth + | 3 K to K seventh |
| 4 Q to K Kt third | 4 K defends P |
| 5 Q to K B third + | 5 K supports P |
| 6 K to Q third | 6 K to adv R—If he move instead to R 7, you + at R 4, and then play K to K 3, mating instantly. |
| 7 Q to K R third + | 7 K to Kt |

8 K to his third, and then to his K B 3, &c.

<div align="center">THIRD EXAMPLE.</div>

*White*—K at Q Kt fourth, and Q at K second.
*Black*—K at adv K Kt, and P at K B seventh.

Black will now be able to draw, through Pawn's being on Bishop's file.

| | |
|---|---|
| 1 Q to K Kt fourth + | 1 K to R seventh |
| 2 Q to K B third | 2 K to adv Kt |
| 3 Q to K Kt third chg | 3 K to adv R |

If you take P, you give stalemate ; if you +, the same moves recur ; the game must therefore be drawn, for you can never gain moves, by compelling him to play in front of Pawn.

### FOURTH EXAMPLE.

In the last position, Black drew, because your King was so far off—in the following case, you win readily with the same force, and against the same Pawn.

*White*—K at K B fourth, K R P at its seventh.
*Black*—K at K seventh, P at K B sixth.

<div align="center">White has the move, and</div>

| | |
|---|---|
| 1 P queens | 1 P advances |
| 2 Q to K R second | 2 K to K eighth |
| 3 K to K B third | 3 P queens + |
| 4 K to K third, and Black may begin another game. | |

### FIFTH EXAMPLE.

*White*—K at Q Kt fourth, and Q at K R third.
*Black*—K at adv K Kt, and P at K R seventh.
1 Q to K Kt third chg.         1 K to adv R.

The game must be drawn: for if you move K, you give stale-mate, and if you remove Q from Kt's file, he plays K away, and you are forced to + again, to prevent his queening Pawn.

### SIXTH EXAMPLE.

*White*—K at K R fifth, and Q at Q second.
*Black*—K at K Kt seventh, and P at K B seventh.

<div align="center">White, having the move, plays</div>

| | |
|---|---|
| 1 K to K Kt fourth | 1 If he move to B, you play K to Kt third ; if he play to R, you may + at R 6, and if he then move to Kt, you oppose him with K ; but if he then play to Kt 2, you + at R 3. |
| | K to adv Kt |
| 2 K to K B third—If you play K to Kt 3, he demands Kt for P, chg K and Q. | 2 P queens, chg |
| 3 K to Kt third, giving mate immediately. | |

### SEVENTH EXAMPLE.

*White*—K at K R fifth, and Q at K Kt fifth.
*Black*—K at adv K R, and P at K R seventh.

<div align="center">White moves, and wins thus :</div>

| | |
|---|---|
| 1 Q to Q second | 1 K moves |
| 2 K to K Kt fourth | 2 P queens |
| 3 K to Kt third, winning. | |

### EIGHTH EXAMPLE.

*White*—K at Q R fourth, and P at Q seventh.
*Black*—K at adv Q Kt, and P at Q B sixth.

<div align="center">This situation actually occurred ; White played</div>

| | |
|---|---|
| 1 K to Q Kt third | 1 P advances |
| 2 P queens | 2 P also queens |
| 3 Q to Q third + | 3 K to adv R |

4  Q to Q R sixth $+$          4  K to adv Kt
5  Queen gives checkmate.

### NINTH EXAMPLE

*White*—K at his Kt fourth, Q at her Kt seventh.
*Black*—K at Q R seventh, Pawns at Q B 7, and Q R 2.    This situation occurred to me in play.    White wins by force, but must not now take R P, or the game would be drawn.    Black's having R P costs him the game, as you can bring up King, and put him into the stalemate position, of which he cannot avail himself, through having a move in hand with R P.    You force him in front of B P, and thus get King up ; or, if he leave B P, you take it.    The result of the playing out of this, was our

### TENTH EXAMPLE.

*White*—Q at her B second, K at his second.
*Black*—K at adv Q R, P at Q R 6.
White has the move, and plays King any where.    Black must push Pawn, and Queen mates.

### ELEVENTH EXAMPLE.

*White*—K at his B 3, Q at her seventh.
*Black*—K at adv Q Kt, P at Q Kt 7.
White forces mate in four moves.

## K, Q, AND P, AGAINST K AND Q.

This description of force generally plays into a drawn game ; the possibility being so great, either of obtaining perpetual $+$, of changing Queens and arresting P with K, or of winning P by a divergent $+$.    Still many cases occur in which the heavier force wins.

### FIRST EXAMPLE.    (Philidor.)

*White*—K Q Kt 5, Q Q B 4.
*Black*—K K Kt 7, Q Q 3, P K B 6.

| WHITE. | BLACK. |
|---|---|
| | 1  K B P 1 |
| 2  Q K Kt 4 $+$ | 2  Q in |
| 3  Q K 4 $+$ | 3  K to Kt 8 |
| 4  Q to Q 4 | 4  K to R 7 |
| 5  Q to K R 8 $+$ | 5  Q in |
| 6  Q to K 5 $+$ | 6  K to Kt |
| 7  Q K Kt 5 $+$ | 7  Q in |
| 8  Q K 3, and draws. | |

### SECOND EXAMPLE.    (Allgaier.)

*White*—K Q Kt 3, Q Q B 4.
*Black*—K K R 7, Q K B 7, P K Kt 7.
Either moving, Black wins.

### THIRD EXAMPLE.  (Lewis.)

*White*—K Q Kt 7, Q K R 3.
*Black*—K K B 8, Q K 7, P K Kt 7.

Black wins thus :—

|   |   |   |   |
|---|---|---|---|
|   |   | 1 | Q K 5 + |
| 2 | K to Q B 7 | 2 | K to B 2 |
| 3 | Q to K R 2 | 3 | Q to K Kt 5, and then Q K Kt 6 |

### FOURTH EXAMPLE.  (Lewis.)

*White*—K K R 6, Q Q R 2.
*Black*—K Q 7, Q Q 6, P Q B 7.

Black wins thus :—

|   |   |   |   |
|---|---|---|---|
|   |   | 1 | Q Q Kt 4 |
| 2 | K to Kt 6 | 2 | K to Q 8 wins. |

### FIFTH EXAMPLE.  (Lolli.)

*White*—Q home, K Q R 5.
*Black*—K K R 8 in +, Q K R 7, P K Kt 7.

The game is drawn.  If

1 P covers, Q

2  Q K B 3 +, and has perpetual +.

## ROOK AND PAWN AGAINST ROOK.

This ending is generally drawn, unless King who has not the Pawn can be cut off by the action of Rook, in which case (presuming P to be supported by K) Pawn advances to Q and costs R.

### FIRST SITUATION.

*White*—K Q B 4, R Q Kt 7, P Q Kt 4.
*Black*—R at K 8, King at K Kt 4.

White wins by R to K B 7, and keeping the K B file with that piece.  The Q Kt P then goes on accompanied by K, and costs the Rook.  By keeping K B file, you thus build up a wall over which Black's King can never pass.

### SECOND SITUATION.

*White*—K at Q Kt 5, R at K R 6, P at Q Kt 6.
*Black*—K at Q Kt, R at K Kt 8.

Similar positions are drawn by their nature, the weaker King being in front of adverse Pawn.

### THIRD SITUATION.

*White*—K at K Kt 6, R at K 5, P at Q B 4.
*Black*—K at Q B, R at K B 8.

An example of another class of positions in which the game is drawn by its nature ; Black's K fronting P, and his R throwing out a line impassable by your K.  If you here propose to change Rooks, he × and draws.

## CHAPTER II.

### KINGS AND PAWNS ONLY.

THE art of playing Pawns, at the end of the game, is still imperfectly understood, arising from the great number of vacant squares, affording comparatively but little clue as to what should be adopted. Pawn play has been styled by Philidor as the "soul of Chess." It is the central arch of the fabric, and its study is most material to the student really desirous to excel. If acquainted with this branch of the science, he confidently changes off the pieces, depending upon his guidance subsequently of the Pawns, to give victory to his banner. Perhaps, in this department of Chess, more knowledge may be acquired from study than in any other, and it is the less excusable to witness the detestable manner in which we see Pawns played at the close of the game. Many persons who play the superior pieces tolerably, are here ignorant of the most simple rudiments of the art ; and throw away winning games, or abandon positions in their nature drawn, for want of having bestowed a little trouble in analyzing cause and effect scientifically. Unlike the openings, or middle parts of the game, situations involving Pawns alone, are mostly capable of mathematical demonstration, as to their legitimate results, and it becomes the more essential to make them matter of previous study.

An important point connected with Pawn-endings is the play of the King, whose powers both for attack and defence are here fully elicited. " Cribbed, cabined, and confined," while the superior pieces are on the board, we find the monarch " every inch a King," when left sole lord of the ascendant, and can hardly believe effects of such importance can be the work of one, who, during the earlier stages of the war, has remained passive in his tent, a mere spectator of the onslaught. The conduct of the Pawns is so materially influenced by the gaining or losing of what is termed " the opposition," on the part of the rival Kings, that I cannot too earnestly direct your attention to the necessity of grounding yourself in the meaning of this phrase.

The "opposition" of the Kings in its most simple form is tolerably easy of explanation. Place adverse K on his own square, and your own K on his fifth. In such case, he who has the move can gain, or take up, the opposition ; that is, he can forcibly place his own K in such a relation with the hostile chief, that there is but one vacant square between them. To effect this, should you (White) have to move, you play King to his sixth ; and hold the opposition, by having last moved in this manner, with the one-square-interval between you. On the other hand, if Black have to begin, he takes up the opposition, by moving K to his second, opposing your K at his fifth, and keeping " the move," because it is your turn to play. Such is the most simple form of having " the opposition," or " the move." When the two Kings are in a state of opposition, it is important to remark that he who has

played last has the opposition, since he who has to move must abandon it.

The opposition equally set up, by the Kings having any odd number of squares between them on the same line, whether such line be a perpendicular or a diagonal, the Kings being on similar colours. Thus, suppose each King on his own square, he who has to play can gain the move, or opposition by moving to his second ; for if each advance on the same file, he will come last to the position in which there will be but one square between the Kings. Again, place your K on his R's square, and seat Black K on his Q's R :—the connecting diagonal presents six white squares, and he who has to move will win the opposition by moving to Knight's second ; coming last to the situation in which there are an odd number of squares on the diagonal. To make this clearer, move the pieces :

1 K to Kt second—gaining the opposition ; for if

                        1 K to Kt second, also

2 K to B third           2 K to B third

3 K advances on the same diagonal.

It must not be inferred, from this slight preliminary, that you are *invariably* to attempt gaining the opposition, for cases constantly arise, in which the game is lost through having the opposition, although in the majority of situations it is an undoubted advantage. My present aim is merely to bring the signification of the term clearly home to my readers.

## KING ALONE, AGAINST KING AND PAWN.

### FIRST POSITION.

*White*—K at K fifth, and P at K fourth.

*Black*—K at K second.

White has here gained the opposition, and will queen the P, if Black have the move ; *ex. gr.*—Black moves.

1 K to Q second           1 K to K B sixth

2 If he play K Q third, you + with P, and if, instead, he move to Q, you advance K to B second.

    K to K                  2 K to K sixth—You might also move Pawn, but the principle of taking up the opposition is best developed by making White play King.

3 K to Q                3 K to K B second

4 K to Q second        4 P advances and wins

Now, replace the pieces in the original position, and you will see, that if you had to play first, Black could draw the game. You play

1 K to Q fifth          1 K to Q second

2 P advances         2 K to K second—If he had played to K or Q, you would win by opposing your King to his, but your own Pawn now prevents your winning the important opposition.

3 P advances          3 K to K

4 K to Q sixth        4 K opposes K

5 If you retreat K to K fifth, he plays K to K second.
   P +            5 K to K

You must either abandon P, or give stalemate. Study this attentively ; attempt to win, by playing White K to every square, and find out Black's counter-moves. If your P were on any square of the file, with the K opposed in a similar manner in the front of it, the result would be the same, and the same principle may be applied to every file but the R's, of which I shall give a specimen presently.

From this example, we deduce, that if single K can get before P on the same file, on the fronting square, *before P can reach the sixth sq*, he will draw the game, wheresoever adverse K may be placed, or whichever party have the move.

### SECOND POSITION.

*White*—K at his sixth, P at K fifth.
*Black*—K at home.

This example is quoted in support of the general principle just laid down. Black has the opposition, (presuming you have to move,) but as P can gain the sixth, without his being able to play to his second, his having the opposition avails him not, and you here win, whichever moves.

| WHITE MOVES. | | BLACK MOVES. | |
|---|---|---|---|
| 1 P on | 1 K to Q | 1 K to Q | 1 K to B 7, and |
| 2 K to B 7 | 2 K moves | | advances Pawn. |
| 3 P on, and wins. | | | |

### THIRD POSITION.

*White*—K at K 2, P at K 3.
*Black*—K at his fourth.

Whoever has to move, Black can draw the game. Suppose him to play first, he moves to K 5 ; and if White move first

| | | | |
|---|---|---|---|
| 1 K Q 3 | | 1 K Q 4 | |
| 2 P + | | 2 K K 4 | |
| 3 K K 3 | | 3 K K 3 | |
| 4 K Q 4 | | 4 K Q 3 | |
| 5 P + | | 5 K K 3 | |
| 6 K K 4 | | 6 K K 2 | |
| 7 K Q 5 | | 7 K Q 2 | |
| 8 P + | | 8 K K 2 | |
| 9 K K 5 | | 9 K K | |
| 10 K Q 6 | | 10 K Q | |
| 11 P + | | 11 K K | |

12 Abandons P, or draws, by giving stalemate.

### FOURTH POSITION.

*White*—K at his fifth, P at K third.
*Black*—K at his second.

Whosoever move first, White wins ; observing, that if he play

first, he advances P. Were the King's P unmoved, White would equally win, both with and against the move ; and this, whether Black's K were at home, or on his second.

<div align="center">FIFTH POSITION.</div>

*White*—K at his third, K P unmoved.
*Black*—K at his fourth.

Black has the opposition, and if you have to move, will draw the game ; but, if he have to play first, is compelled to abandon the opposition, and P will queen.

<div align="center">SIXTH POSITION.</div>

*White*—K at his third, King's P at home.
*Black*—K at his third.

If you have the move, you win by securing the opposition, moving to K 4 ; but, if Black play first, he draws by opposing you at his fourth. Were his K on his second square, you would win, both with and without the move ;—a nice distinction, and one which would equally hold good, were his King at home.

<div align="center">SEVENTH POSITION.</div>

*White*—K at home, and K P unmoved.
*Black*—K at home.

The winning, or drawing, depends entirely upon the first move. If White move, he wins ; but if Black move, the latter draws. Suppose White to play :

| | |
|---|---|
| 1 K to Q second | 1 K to his second |

2 K to his third—In similar situations, you must not advance Pawn, before gaining the opposition.

| | |
|---|---|
| | 2 K to his third |
| 3 K opposes K | 3 K to Q third |

4 If you move P, he draws, by playing K K 3.

| | |
|---|---|
| K to K B fifth | 4 If he play K Q fourth, you + |
| with P, and on his retreating K Q third, play K K B | |
| sixth ; if | K to K second |

5 If you move P two, he draws the game : you may play

| | |
|---|---|
| K to K fifth | 5 K to B second |
| 6 P one | 6 K to K second |

7 P one, and wins.

The play, in the whole of the previous positions, would be equally applicable to Pawns placed in similar relation to their Kings, on either one of the four centre files. On the Knight's file, a slight difference in queening the Pawn must be observed ; but the general principle is not thereby invalidated, as I show in my next example. Pawns on the Rook's file are subjects for further consideration, not ranging within the present category.

<div align="center">EIGHTH POSITION.</div>

*White*—K at his B sixth, P at K Kt fifth.
*Black*—K at his Rook's second.

Whoever moves, White wins. Suppose White to play :

| 1 K to B seventh | 1 K to corner |

Now, were the Pawn on either King's, Queen's, or Bishop's file, you would march it right on ; but were you to do so now, immediate stalemate would be the result.

| 2 K to Kt third | 2 K moves, having the opposition, it is true, but such opposition being here unavailable towards ultimate defence. |
| 3 K to R third | 3 K to corner |
| 4 P advances, and queens presently. | |

### NINTH POSITION.

*White*—K at his R fifth, P at K R fourth.

*Black*—K alone at K R second.

The single K invariably draws against R's P, if he can get on to any one of the squares in front, on the same file ; and this, wheresoever the P's K may be. This peculiarity considerably reduces the value of R P, compared with either one of the other P's. The position before us will prove adequately explanatory. It is of no consequence which plays first, but we will suppose Black to move, as he therein appears to abandon the opposition.

| 1 K to Kt 2 | 1 K to Kt 5 |
| 2 K to R 2 | 2 P on |
| 3 K to Kt 2 | 3 P + |
| 4 K to R second | 4 K supports P |
| 5 K to Kt | 5 K to Kt sixth |

6 K to corner—If you advance P, you give stalemate ; observing, that were Black's K on any other file, he would have room to play out ; but, situate as he is, the margin of the board restricts his range. Were there several Pawns on the same R's file, behind each other, the result would be similar ; and the knowledge of this will frequently save a desperate game, by a timely exchange, or even sacrifice, which will leave your adversary, with only one or two P's, and those both on the same R's file.

## KING ALONE, AGAINST KING AND TWO PAWNS.

### FIRST POSITION.

In the following situation, King draws against two Pawns, if White have the move.

*White*—K K R 7, Pawns K R 6, and K B 6.

*Black*—K alone on K B second.

Should White have to move, Black draws by maintaining the opposition ; but if Black have to move, he must abandon the opposition, going to K B, and White then wins by K to Kt 3.

### SECOND POSITION.

*White*—K at K R 2, Pawns at Q R 3, and Q B 3.

*Black*—K alone at Q Kt 4.

Whosoever move first, the Pawns advance to Queen, with proper management. If Black have now to play and attack either P, the other Pawn moves on. If White have the lead, he brings up King. The position is simple, but the finishing part of the advance should be carefully examined, as a piece of theory to serve as groundwork for more intricate combinations.

### THIRD POSITION.

*White*—K at Q Kt 5, Pawns at Q Kt 6 and Q R 7.

*Black*—King on Q R corner square.

Either party moving, White wins by giving up a Pawn, to get his King up so as not to give stalemate. If Black play first, he must move to Kt 2, on which you Queen R P, and on his taking Q, play your K to R 6, or B 6, and then advance Pawn. If White have originally the move, you play K to R 5, or B 5, throwing the move on Black, and then, on his necessarily coming forth, you Queen R P. This is from Ponziani, edit. 1782.

## KING AND TWO PAWNS, AGAINST KING AND PAWN, AND MIXED POSITIONS OF KINGS AND PAWNS.

The two Pawns should win against one; but there exist many exceptions to the rule. The two Pawns are least favourably placed, when on the Kt and R file; opposed to Kt P, or R P.

### FIRST SITUATION.

*White*—K Q R fourth, Pawns Q R 2, and Q R 4.

*Black*—K at Q R third, P at Q B fourth.

This situation arose in play. White had the move, and the game was drawn. He played thus:

| | |
|---|---|
| 1 K to R 3 | 1 K to Kt third |
| 2 K to Kt 2 | 2 K to R fourth |
| 3 K to Kt 3 | 3 K to R third |
| 4 K to B 3 | 4 K to R fourth |
| 5 R P 1 | 5 K to R fifth |
| 6 K to Q 3 | 6 K × P |
| 7 K to K 4 | 7 K to Kt sixth |
| 8 K to Q third (best) | 8 K to Kt fifth |
| 9 K to Q second | 9 K × P |
| 10 K opposes K at B 2, and draws. | |

### SECOND SITUATION.

*White*—K K B 2, Pawns K B 3, and K R 2.

*Black*—K at K B fifth, and P at Q R second.

The winning or drawing depends on the first move. If Black have to play, he may push Q R P; you are compelled to stop it with K, and the game is drawn. If White have originally the move, you play:

| | |
|---|---|
| 1 K R P two | 1 Q R P two |
| 2 K to K second | 2 P to R fifth |

3 K to Q second, and wins, for your K stops P, while he can never take your B P with K, as you would, in that case, queen other P.

### THIRD SITUATION.

*White*—K at his third, Pawns at K fourth, and K B fourth.
*Black*—K at his B second, P at K fourth.

In last edition, I gave this as a position to be won only by pushing Pawn, considering that if you took P, Black would draw by moving K K 2. Von Der Lasa corrects me, and proves that White wins, whether you take P or advance P.

### FOURTH SITUATION.

*White*—K at his fifth, Pawns at K Kt 5, and K B 6.
*Black*—K at his B second, P at K Kt third.

This position is given as drawn by Lolli, Cozio, and others. White can, however, win; and it is worthy of notice, that many similar endings are to be won through the abandonment of a Pawn, to gain the move. If you have to play first, you go to Q 6, and then advance K B P, but let Black move first :

| | |
|---|---|
| 1 K to B | 1 K B P advances (best)—Allgaier loses time, playing now K K 6. |
| 2 K × P | 2 K to Q sixth, and wins through having gained the move, or, more strictly speaking, through having forced the opposition upon Black, who can only maintain it temporarily. |

### FIFTH SITUATION.

*White*—K at his fourth, Pawns at K B 4, and K Kt 5.
*Black*—K at his third, Pawn at K Kt third.

White to move and draw ; Black to move and lose. White begins :

1 K to Q fourth—If he answer by playing K to B 4, he loses, since you move K to K 3.

| | |
|---|---|
| | 1 K to Q third (best) |
| 2 K to Q third | 2 K to Q second |
| 3 K to his third | 3 K to his second |
| 4 K to Q fourth | 4 K to Q third |

Black perseveres in this system of tactics, and thus draws the game ; shunning the trap held out, to play on to K B 4.

Black having originally the move :—

1 K to Q third—Has no better move, since, if he retrograde, you advance King.  1 K B P advances
2 K to his second (best)  2 P + (best)
3 K to his third—Black has the opposition, but cannot retain it, through your advanced Pawn.

| | |
|---|---|
| | 3 P to B seventh |
| 4 K × P | 4 K to Q fifth (best) |
| 5 K to his second | 5 K to his fifth |
| 6 K to B second | 6 K to Q sixth, speedily winning |

Pawn and game. Replace this situation, with Black's P on Kt 2 ; then if he has the move, he draws by advancing P, but if you have move, you win.

### SIXTH SITUATION.

*White*—K at Q B second, Pawns at K 3, and K Kt 3.
*Black*—K at K B fourth, Pawn at Q R sixth.

Whoever plays first, you win. Your plan is to attack and take R P, observing, not to move either Pawn, till one of them is attacked. You then advance the other Pawn, and he dare not capture the hinder.

### SEVENTH SITUATION.

*White*—K at his fifth, Pawns at K B 5, and K Kt 6.
*Black*—King at his second, K Kt Pawn unmoved.

Either to move, White wins ; but you must not begin by advancing Pawn, as he would not take, but would retreat to K B. Your first move is K Q 5.

### EIGHTH SITUATION.

*White*—K at his fourth, Pawns at K B 4, and K Kt 4.
*Black*—K at his third, Pawn at K B third.

Whoever begins, the game is drawn. If Black play first, he + with Pawn, and on your taking, fixes K on B 3. If you have originally the move, and +, he plays K Q 3, and draws the game. Suppose Pawns to stand as given, and your K at Q B 4, and Black K at K B 2, you would win if you had the move by K Q B 5, and if he answered K K 2, pushing K B P 1, as shown by Allgaier.

### NINTH SITUATION.

*White*—K at his sixth, P at Q Kt sixth.
*Black*—King at home, Pawns at Q Kt 2, and Q B 3.

A drawn game, whosoever begins. If you commence, you play to Q 6, aiming at keeping on Q 6, and K 6 ; if he goes to K B 2, you may attack P, and both make Queens. If Black have originally the move, and play to Q, you move to Q 6, and if he then move to Q B, you return to K 6.

### TENTH SITUATION.

*White*—K at Q B second, and P at K fourth.
*Black*—K Q Kt 2, Pawns K 4, and K B 3.

White may draw the game, with the advantage of the move. Such is the delicacy with which the K must be played, that you have hardly ever a choice of squares ; indeed, I have never met with a position, in which the principle, required to be constantly kept in view, for maintaining the opposition, is more finely developed.

We will suppose, in the first instance, that Black has the move, which gives him the opposition and the game.

| | |
|---|---|
| K to Q B third | 1 K to Q Kt second—If you play |
| to any other square, he can come round, and win P. | |
| 2 K to Q third | 2 K to Q B second (A.) |
| 3 K to K third | 3 K to Q second |
| 4 K to K B second | 4 K to K second |
| 5 K to Kt third | 5 K to B third |
| 6 K to K R fourth, and wins P. | |

### A.

| | |
|---|---|
| | 2 K to Q Kt third |
| 3 K to K third | 3 K to Q B third |
| 4 Black may either move the K round, or | |
| P advances | 4 P × P chg |
| 5 K × P | 5 K to Q second |
| 6 K to K B fifth, and must win. | |

Now replace the pieces, and White, having the move, plays

| | |
|---|---|
| 1 K to Q Kt third | 1 K to Q Kt—If he go on the |
| Rook's file, you attack his Pawns. | |
| 2 K to Q Kt second | 2 K to Kt second |
| 3 K to Q Kt third | 3 If he move to Kt third, you |
| play to Kt second ; and if K to Q B :— | |
| 4 K to Q B second | 4 K to Q B second |
| 5 K to Q B third | 5 K to Q B third |
| 6 K to Q B second | 6 If he play to Kt fourth, you |
| move to Kt third ; and if he go to Q B fourth, you play | |
| to Q B 3. | K to Q third |
| 7 K to Q second | 7 Same |
| 8 K to Q third | 8 K to Q |
| 9 K to Q second | 9 K home |
| 10 K to K second | 10 Same |
| 11 K to K third | 11 Same |
| 12 K to his second | 12 If he advance P, you take, |
| and on his retaking, play to K B 2. If, instead of re- | |
| taking, he moves K to B 3, you play K to his third. | |
| | K to K B second |
| 13 K to B third | 13 K to B |
| 14 K to B second | 14 K to Kt |
| 15 K to Kt second | 15 K to Kt second |
| 16 K to Kt third | 16 Same |
| 17 K to Kt fourth | 17 K to R third |
| 18 K to R fourth | 18 K to R second |
| 19 K to R third | 19 K to R corner |
| 20 K to R second—Drawn game. | |

### ELEVENTH SITUATION.

*White*—K at Q B third, P at K B third.
*Black*—K at Q B fourth, Pawns at K 4, and K Kt 4.
Black has the move, but the game is drawn. Play it out.

### TWELFTH SITUATION.

*White*—K at his B fourth, Pawn at K R fourth.
*Black*—K at his third, Pawns at K B 3, and K Kt 3.
Black wins the game.   Either to move.

### THIRTEENTH SITUATION.

*White*—K at his B fifth, Pawns at K Kt 5, and K R 5.
*Black*—K at his Kt second, K R P unmoved.
The Rook's Pawn, or Knight's Pawn, unmoved, with its King sufficiently near, draws against the Rook's and the Knight's Pawns opposed to it ; *provided* the two Pawns have reached the fifth squares.   Black here never moves P until obliged, but persists in playing K on to these three squares,—R, Kt, and Kt second.   If Black's Pawn were the King's Kt P unmoved, the result would be similar.   The game is in its nature drawn ; the first move being immaterial.   Other single Pawns cannot draw against two, similarly related, except under peculiar circumstances.   Were one of the two Pawns at home unmoved, Ponziani says, White would win, because a move could be opportunely gained, through the power of playing unmoved Pawn, at choice, either one or two squares.   This subject has not yet been sufficiently analyzed.

When the single Rook's Pawn is advanced one square, the two being on the files in front, both moved, its chance of drawing is diminished, and depends chiefly on the move.   See my

### FOURTEENTH SITUATION.

*White*—K at his B fourth, Pawns at K Kt 4, and K R 4.
*Black*—K at his Kt third, P at K R third.
Here, if you have the move, you win thus :

1 K to K fifth        1 K R P one
2 K Kt P one        2 K to B second
3 K to Q sixth, as a better move than that of Carrera, who plays to K B 5.   White now wins by force.   Carrera erroneously assumes that the Rook's Pawn invariably draws against its two opponents.   The fallacy is exposed by Lolli.

Black, having originally the move, in the position before us, draws, by K to K B 3.

### FIFTEENTH SITUATION.

*White*—K at his fifth, Pawns at K Kt fifth, and K R fifth.
*Black*—K at his second, K R P at home, unmoved.
Drawn game, whoever plays.   If you commence, and push Kt P, Black must not take, but moves R P on.

### SIXTEENTH SITUATION.

*White*—K at his B second, K Kt P and K R P unmoved.
*Black*—K at his B fourth, K R P unmoved.

Black having the move, White wins ; says Lolli ; ex.

| | |
|---|---|
| 1  K to B fifth | 1  K R P one |
| 2  K to his B fourth | 2  K to B third |
| 3  K to his Kt fourth | 3  K to his Kt third |
| 4  K to his R fourth | 4  R P advances, &c. |

Writers have laid it down too positively, that the two Pawns, thus unmoved, invariably win, against a single Pawn in front. Let White have the move in the present position, and we shall see that he only draws. White plays

| | |
|---|---|
| 1  K to Kt third | 1  K to Kt fourth |
| 2  P + | 2  *K to K B fourth* (best) |

3  If you advance R P, he attacks with K.  If you move K to K B 2, or K R 2, Black attacks R P ; you must defend it with Kt P, and the position will come to the same result as that given below.

<p style="text-align:center">In the first place,</p>

| | |
|---|---|
| K to K B third | 3  K R P two |
| 4  K Kt P one | 4  K to K fourth |
| 5  K to K third | 5  K to K B fourth |

The game is drawn, for you dare not abandon Kt P.

<p style="text-align:center">In the second place,</p>

| | |
|---|---|
| 3  K to R third | 3  K R P two |

4  If you now advance K Kt P 1, he may play K K 4, and will find no difficulty in drawing.  If you move K to R 2, he attacks K R P.

| | |
|---|---|
| K to Kt third | 4  K to K fourth |
| 5  K to K R second | 5  K to K B fifth |

<p style="text-align:center">If you + with P, he may go on K 4.</p>

| | |
|---|---|
| 6  K to R third | 6  K to B fourth |

7  Whether you push up P, or play K to his Kt third, Black draws, by occupying K fourth.

<p style="text-align:center">SEVENTEENTH SITUATION.</p>

*White*—K at his fifth, Pawns at K Kt fifth, and K R fifth.
*Black*—King at his second, K Kt P unmoved.

Although you have the move, Black draws.  If you push K R P, he takes.  If you move on Kt P, he answers with K to B. Black must be careful never to advance P to K Kt 3.

<p style="text-align:center">EIGHTEENTH SITUATION.</p>

*White*—K at his fifth, K B P, and K R P at fifth.
*Black*—King on his second, K Kt P unmoved.

<p style="text-align:center">Drawn game.  Suppose you try</p>

| | |
|---|---|
| 1  K to B fourth | 1  K to B third |
| 2  K to Kt fourth | 2  K to B second |
| 3  K to Kt fifth | 3  K to B |
| 4  K to Kt sixth | 4  K to Kt, and draws, being careful to move K so as to be always able to play Kt, on your going to Kt 6. |

### NINETEENTH SITUATION.

*White*—K at K R 5, Pawns at K R 6 and K Kt 2.
*Black*—K at K Kt, K R P unmoved.

Either to play White will win, because he can at the proper time gain a move ; having the option then of pushing Kt P one or two squares.

### TWENTIETH SITUATION.

*White*—K at Q fourth, and P at K Kt fifth.
*Black*—K at Q B 3, Pawns at K Kt 3, and K R 4.

At first view, it appears as if gaining the opposition would, in this case, very little avail White, but yet it is so material, that, with the move, you may draw the game. If White were to play first, he would move K Q third, and you would be obliged to abandon P, which he would take and win. White moves

1 K K fourth—You cannot take the opposition by moving K Q B 4, as Black might, in that case, queen the R P; you therefore oppose him diagonally, for with only one square between you, the move is still as much yours, as in the more simple method of taking up the opposition. Observe, that if he ever advance R P, you go after it, and having taken it with K, draw against the other P, even though he may win P.

|   |   |
|---|---|
|   | 1 K to Q B fourth |
| 2 K to K fifth | 2 If Black play to the Q B squares on your half of the board, you must always confront him on the K file. |
|   | K to Q Kt fourth |
| 3 K to Q fifth | 3 If he advance on your Kt file, you confront him on Q file ; but, if |
|   | K to Q R fourth |

4 K to K fifth—Few players are aware, that the opposition is as effectually maintained, by keeping three, or five squares between the Kings, as one ; it may assist the young player to remark also, that in simple cases of opposition, the K keeps on squares of the same colour as those on which the adverse K moves. If Black now advance on R file, you oppose him on K file, observing to keep on the same line.        4 K to Q R third

5 I have now shown you how to play, in case he move upon any square on your half of the board. We will suppose him to retrograde, with a view of out-generalling you.

K to K fourth        5 K to Q R second

6 To make the mode of keeping the opposition more intelligible, I let him take each square regularly.

|   |   |
|---|---|
| K to K fifth | 6 K to Q R |

7 K to K fourth—Might equally play with safety K Q 5.

|   |   |
|---|---|
|   | 7 K to Q Kt |
| 8 K Q fourth | 8 K to Kt 2 |
| 9 K Q fifth | 9 K to Q Kt 3 |
| 10 K Q fourth | 10 K to Q B 2 |

| | |
|---|---|
| 11  K K 5 | 11  K to Q B |
| 12  K K 4 | 12  K to Q |
| 13  K Q fourth | 13  K to Q 2 |
| 14  K Q fifth | 14  K to his 2 |
| 15  K K 5 | 15  K to K B 2 |
| 16  K Q fifth | 16  K to B |
| 17  K Q fourth | 17  K to Kt |
| 18  K to K 4 | 18  K to corner |
| 19  K to B fourth | 19  K to R 2 |
| 20  K to B third | 20  K to Kt 2 |
| 21  K to his third | 21  K to B 2 |
| 22  K to B third | 22  K to K B |

23  K to B fourth, drawing forcedly.

Were the two Pawns further advanced, they would win, even had you the move. Were they further back, you would draw, with the advantage of the move.

<div align="center">TWENTY-FIRST SITUATION.</div>

*White*—K at K R, Pawns Q B 4, Q Kt 4, and Q R 4.
*Black*—K at K R, Pawns Q B 3, Q Kt 3, and Q R 3.

Black has the move, and ought to draw, either by moving K to Kt 2, or by advancing Q Kt P 1. Not seeing this, he plays

| | |
|---|---|
| 1  Q R P one | 1  Q B P one, and you win ; |

    observing, that if he had originally played Q B P 1, you would now win by moving Q R P.

Replace the position, and you will see, that if White had the first move, you would win, playing thus :—

| | |
|---|---|
| 1  Q Kt P advances | 1  Q R P takes P |

2 Q B P one, and wins ; observing, that if he take P with Q B P, you advance Q R P.

<div align="center">TWENTY-SECOND SITUATION.</div>

*White*—K at K Kt, Pawns at K R second, K R third, K B fifth, K second, and Q third.
*Black*—K at home, Pawns at K R fifth, K Kt fourth, K B third, K sixth, Q fifth, and Q fourth.

Drawn, whoever play first. White must manœuvre so as to be always ready to play K to K B 3, on Black's moving to K R 4 ; and must not suffer K B P to be taken. If White have the move, and now advance K K Kt 2, he loses.

<div align="center">TWENTY-THIRD SITUATION.</div>

*White*—K at K B, Pawns at K R second, Q B fifth, Q Kt fifth, and Q R fifth.
*Black*—K at Q 4, Pawns at K B 7, K sixth, K Kt fourth, K Kt fifth, Q Kt second, and Q R second.

<div align="center">White moves, and draws.</div>

1 Q B P one.—If he take this P, you win by advancing Kt P.
<div align="right">1 K to Q third</div>

2 P × P (best)                    2 K to Q B second
3 Q R P advances and draws.

### TWENTY-FOURTH SITUATION.

*White*—K at Q Kt 2, Pawns at K R 3, K Kt 4, and Q 5.
*Black*—K at K B 2, Pawns at K B 3, K Kt 4, and Q 3.
This occurred to me in play ; and Black moved, as his best,

| | |
|---|---|
| 1 K B P advances | 1 K to Q B third (best) |
| 2 K to B third | 2 K to Q fourth |
| 3 K B P one | 3 K to his fourth |
| 4 K B P one | 4 K × K B P |
| 5 K to his fourth | 5 K to Kt third (best) |
| 6 K × P | 6 K R P one—Draw. |

### TWENTY-FIFTH SITUATION.

*White*—K Q 3, Pawns K R 2, Q B 3, Q Kt 3, and Q R 3.
*Black*—K at his 4, Pawns K R 5, K Kt 5, and Q R 4.
Either to move and win.  If Black have to play, he pushes
K Kt P, or K R P, no matter which.  If White, however, play
first :—

| | |
|---|---|
| 1 K to K 3 | 1 Kt P to Kt 6 |
| 2 P × P | 2 K R P one |
| 3 K to B third | 3 R P to seventh |
| 4 K to Kt second, and wins. | |

### TWENTY-SIXTH SITUATION.

*White*—K Q second, Pawns K R fourth, Q fourth, Q B second,
and Q Kt fourth.
*Black*—K Q B second, Pawns K Kt third, Q fourth, Q B third,
and Q Kt fourth.
White to move, and win.

| | |
|---|---|
| 1 K to K third | 1 K to Q third |
| 2 K to K B fourth | 2 K to K third |
| 3 K to K Kt fifth | 3 K to K B second |
| 4 K to R sixth | 4 K to B third |
| 5 Q B P one—The being enabled to play this wins | |
| | 5 K to B second |
| 6 K to R seventh | 6 K to B third |
| 7 K to Kt eighth | 7 K Kt P one |
| 8 P × P + | 8 K × P |
| 9 K to B seventh | 9 K to B fifth |
| 10 K to K sixth | 10 K to K sixth |
| 11 K to Q sixth | 11 K to Q sixth |
| 12 K × P | 12 K × P |
| 13 K to Q B fifth, wins—You win, because his K Kt P is weak, having so much space in its rear ; and because your K R P is so far from your other Pawns. | |

### TWENTY-SEVENTH SITUATION.

*White*—K at Q B, K B P, K Kt P, and K R P, advanced
one sq each.

*Black*—K at K B 4, Pawns at K R 4, and K Kt 4.

If White have to play, he advances K to support Pawns, and ought to win; but if Black have the move, he draws thus :—

| | |
|---|---|
| 1 K R P advances | 1 Kt P × P |
| 2 P × P | 2 K to Q second |
| 3 K attacks P | 3 K defends P |
| 4 K to Kt sixth | 4 K to K third |
| 5 K × R P | 5 K to B second |
| 6 K to R seventh | 6 K B P moves |
| 7 K R P moves | 7 K B P moves |
| 8 K to corner | 8 K B P moves |

9 K R P moves, and has gained stalemate, unless White allow him to queen.

### TWENTY-EIGHTH SITUATION.   (Ponziani.)

*White*—K at K R 4, Pawns at K R 3, K Kt 2, and K B 3.

*Black*—K at K B fifth, K R P, and K Kt P, unmoved; K B P advanced one.

Black has the move, and can force checkmate thus :—

| | |
|---|---|
| 1 K Kt P one | 1 K Kt P checks—If you push |

this P two, he moves K R P one, and mates next move.

| | |
|---|---|
| 2 K × K B P | 2 Kt P advances |

3 K R P one, and mates next move.

### TWENTY-NINTH SITUATION.

*White*—K at Q fifth, Q R P, Q Kt P, and Q B P unmoved; K P advanced one.

*Black*—K at K 2, Pawns Q 3, Q B 4, Q Kt 5, and Q R 5.

Whoever moves, White wins.  If you move Q B P 1, Black wins by Q R P 1.  Your play is

| | |
|---|---|
| 1 K P adv | 1 K to Q second |
| 2 Q B P two | 2 P × *en pass.* (A.) |
| 3 P × P | 3 K to Q B second |
| 4 Q R P adv | 4 K to Q second |
| 5 K P adv | 5 P × P |
| 6 K × K P | 6 K supports P |
| 7 Q B P adv | 7 K to Q B second |
| 8 K attacks P | 8 K supports P |

9 K to Q sixth, winning Pawn and game.

A.

| | |
|---|---|
| | 2 K to Q B second |
| 3 K P advances | 3 P × P |
| 4 K × K P | 4 K to B third |
| 5 K to his sixth | 5 K to Q B second |
| 6 K attacks P | 6 K supports P |
| 7 K to Q sixth | 7 If he move either P, you do |

not capture, but advance the Pawn which is *en prise*. If he move K, you take P.

### THIRTIETH SITUATION.

*White*—K at his B 8, Pawns at K R 4, and K Kt 5.

*Black*—K at K R corner, Pawns at K R 2, and K Kt 3.

Here, on account of the confined situation of Black's King, he must lose. If you move first, you play K to B 7, compelling him to advance R P. If Black move first, and play K R P one, you may play the same.

### THIRTY-FIRST SITUATION.

*White*—K at his third, Pawns at K Kt 3, Q 4, Q B 5, Q Kt 4, and Q R 4.

*Black*—K at K B fourth, Pawns at K Kt 4, Q 4, Q B third, Q Kt third, and Q R second.

Black having to move, pushed Q Kt P, on which White plays :

| | |
|---|---|
| 1 P × P (A.) | 1 P × P |
| 2 K to B third (best) (B.) | 2 P + |
| 3 K to his third | 3 Q R P one |
| 4 K to Q third (best) | 4 K to his third |
| 5 K to K third | 5 K to K B fourth |

White persists, and draws.

A.

| | |
|---|---|
| 1 Q R P advances (bad) | 1 K attacks P |
| 2 K defends K Kt P | 2 K to K R sixth |
| 3 K to B third | 3 Pawn + |
| 4 K to K B second | 4 Q R P advances, wins. |

B.

| | |
|---|---|
| 2 Q B P advances (bad) | 2 K to K third |
| 3 Q B P advances | 3 K to Q second |
| 4 K to K B third | 4 K × P |
| 5 K attacks P | 5 Q R P two, wins. |

### THIRTY-SECOND SITUATION.

*White*—K at Q R fifth, Q R P, and Q Kt P, unmoved.

*Black*—K at K R fourth, K R P, and K B P, unmoved.

When you are hurrying with a Pawn to queen, and you find that your adversary can also queen, look carefully at the moves that may be played after both shall have queened. In the present case, the bad player, having the move and White, would be probably satisfied (seeing that both parties must queen), to draw the game ; the good player would look forward, and find that if White move first, he can force the game ; *ex. gr.*—White moves—

| | |
|---|---|
| 1 Q Kt P two | 1 K B P two |
| 2 Q Kt P moves | 2 K B P moves |
| 3 Q Kt P moves | 3 K B P moves |
| 4 Q Kt P moves | 4 K B P moves |
| 5 P queens | 5 P queens |
| 6 Q to Q Kt fifth chg | 6 Q must × Q + |
| 7 K × Q | 7 K to Kt fifth |

8 Q R P advances to queen, in time to win.

### THIRTY-THIRD SITUATION.

*White*—K at his second, Pawns at K R 3, K 5, and Q 4.
*Black*—K K Kt 4, Pawns K R 4, and 5, K B 5, and K 3.

Drawn, whosoever play first. If Black begin, he must not move to K B 4.

### THIRTY-FOURTH SITUATION.

*White*—K at Q third, Pawns at Q Kt 4, and Q B 5.
*Black*—K at Q fourth, Pawns at Q Kt 4, and K Kt 4.

Drawn, whoever move ; in opposition to Philidor's *dictum*, that if Black move, White wins. Suppose Black to play :—

| | |
|---|---|
| 1 K to his fourth (best) | 1 K to his third |
| 2 K to Q fourth | 2 K to K B third |
| 3 K to his fourth | 3 K to Kt fourth |
| 4 K to B third | 4 K to R fifth |
| 5 K to B fourth | 5 Q B P one |
| 6 K to K third, and draws the game. | |

### THIRTY-FIFTH SITUATION.

*White*—K at his R 4, Pawns at K 4, and Q B 4.
*Black*—K at his R 3, Pawns at K B 3, Q 3, and Q Kt 3.

Play first who may, the game is drawn.

### THIRTY-SIXTH SITUATION.

*White*—King at his Kt 4, Pawns at K R 4, and K B 4.
*Black*—King at K Kt third, Pawns at K R 3, and K B 3.

Drawn game, whoever plays. The shortest way is to check with R P. If the first player begin by moving King, the consequences are worthy of examination. (See Lolli.)

### THIRTY-SEVENTH SITUATION. (Manteufel.)

*White*—K at his fifth, Pawns at K R 5, K Kt 5, and K B 5.
*Black*—K at his second, K R P, and K Kt P unmoved.

Let which will play, White can win. The solution of this, in Lolli, fills eleven folio pages !

### THIRTY-EIGHTH SITUATION. (W. Bone.)

*White*—K at Q R, Pawns at K Kt 6, K B 5, K 5, and Q 5.
*Black*—K at K R, P at Q R seventh.

White to mate in ten moves with K B P as a Pawn, without taking P or demanding a queen.

| | |
|---|---|
| 1 B P 1 | 1 K K Kt |
| 2 Q P 1 | 2 K K B |
| 3 Q P 1 | 3 K K Kt |
| 4 K P 1 | 4 K K B |
| 5 K P + | 5 K K Kt |
| 6 Q P becomes B | 6 K K R |
| 7 B B 7 | 7 K K Kt |
| 8 B K 5 | 8 K K R |
| 9 B Q 4 | 9 K K Kt |
| 10 P m. | |

### THIRTY-NINTH SITUATION.

*White*—K at Q 3, Pawns at Q B 3, K B 3, and K Kt 4.
*Black*—K K 4, Pawns K B 5, K B 3, K 3, and Q 3.
White to mate in four moves.

### FORTIETH SITUATION.

*White*—K Q B 5, Pawns Q R 3, Q Kt 2, Q B 2, and Q 3.
*Black*—K Q R 4, Pawns Q R 3, Q B 3, and Q Kt 5.
White mates in six moves.

### FORTY-FIRST SITUATION.

*White*—K at Q Kt 6, Pawns at K 6, K B 6, K Kt 6, K R 6, and K Kt 5.
*Black*—King alone on Queen's sq.
White to mate with a Pawn in twelve moves, without making any piece.

### FORTY-SECOND SITUATION.   (W. Bone.)

*White*—K K B 5, K B P, K Kt P, and K P unmoved.
*Black*—K at his K R square.
White to mate with a Pawn, without making any piece, in 21 moves.   Solution in Chess Player's Chronicle, vol. vi. p. 83.

### FORTY-THIRD SITUATION.

*White*—K at Q 4, Pawns at Q R 3, K 4, and K B 4.
*Black*—K at Q 2, Pawns at Q R 5, Q 3, and K Kt 3.
Drawn ; either to move.  If you play K Q B 4, he answers K K 3, and if you then attack R P, he draws by pushing Q P, as both will queen.   If Black has first move, he must keep King on second line, for if he play K K 3, you win by K Q B 4, since he must then lose a move by retreating K, and your K will capture Q R P.

### FORTY-FOURTH SITUATION.

*White*—K Q Kt 6, Pawns Q R 2, Q Kt 2, K B 3, and K R 2.
*Black*—K K 2, Pawns at K R 2, K Kt 4, K B 5.
In real play—White had move, and could win by K K B 5, but moving K R P 1, lost the game.

### FORTY-FIFTH SITUATION.

*White*—K K Kt, Pawns K B 2, K 3, Q 4, Q B 5, Q Kt 6, and Q R 7.
*Black*—K Q R, Pawns at Q Kt 2, Q B 3, Q 4, K 5.
White to move and win.   Solution in Palamede for 1843.

### FORTY-SIXTH SITUATION.   (By Szen.)

*White*—K K B 4, Pawns K R 4, Q Kt 4, Q Kt 6.
*Black*—K K B 3, Pawns K Kt 3, and Q Kt 2.
White to move and win.   Solution in Palamede, 1843, p. 524.

### FORTY-SEVENTH SITUATION.

*White*—K K 2, Pawns K B 4, K B 5, K 5, Q Kt 2, Q R 3.
*Black*—K Q 4, Pawns K R 4, K Kt 4, K B 2, Q B 5, Q R 3.

Won in play by Mr. G. Walker of Mr. Cochrane, with White, having the move. Solution in verse given in Palamede, 1843, p. 477.

## THE SZEN PAWN-PROBLEM ; KING AND THREE PAWNS ON EACH SIDE. (*See the Frontispiece to this vol.*)

When M. Szen visited Paris and London a few years back, he introduced this very difficult Pawn position to the notice of the Chess world ; which excited the more interest from M. Szen's withholding the solution ; and winning it, for a time, against the first players of the day. During the month of June, 1840, I published an analysis of this problem, in " Bell's Life in London," together with details of its creation and history. This I proceed to give anew, cut down to suit our pocket volume ; and beginning with an introductory position of mine, which you will find in the PHILIDORIAN.

### SITUATION.

*White*—King at Queen's Knight's square.
*Black*—Pawns unmoved on Q R, Q Kt, and Q B second sq.

White K is here on the field, alone, opposed to three Pawns ; and I have proven in the " Philidorian," to demonstration, supported by several hundred positions, that White K, if originally planted on either square of either one of the three files on which the Pawns are stationed, being in their van, can arrest their march, and win them in detail. It is absolutely necessary to master this point, as furnishing a Key to the Szen position ; and I therefore presume you to be familiar with this, our preliminary study. To stop these Pawns is not so easy as it would at first appear to be, since we find Carrera, and other authors, in error upon the subject. I proceed to state

### M. SZEN'S PROBLEM. (See Frontispiece.)

*White*—K at Q, Q B P, Q Kt P, and Q R P unmoved.
*Black*—K at home, K B P, K Kt P, and K R P unmoved.
The party moving, to win by force.

There are two legitimate modes of winning the Szen position ; I cannot define a third. The first method of winning is by White's so pushing on his Pawns, as to compel Black to enter the cage they present, or, what is tantamount thereto, to place his K before him, should they present a convex, instead of a concave form. You compel Black thus to place his King, as the only means of preventing your going on at once to Queen ; having previously ascertained that your own K can stop Black's three Pawns, by so fixing himself in advance, that they are forced to move, and be picked up in detail : his K being closed up, a prisoner, by your Pawns. Black takes up the opposition, but you take it up last ; and the " onus " of moving being thrown upon his Pawns, their defeat is inevitable. If he adopt the alternative

of retrograding with King, your Pawns advance to Queen, by their own weight.

In the second mode of winning, White first secures the opposition against the Pawns; seating himself in the centre of the three, or so placing himself in their van, that neither one of them can move without being captured. In doing this, White has previously ascertained that he thereby forces Black to move, and as Black cannot play either of his Pawns, he must retreat his K, so that your Pawns advance of themselves to conquest.

It may be further laid down as a general principle, that the Pawns win by their own specific gravity, should they be able first to establish two of the three, *unattacked*, at their fifth squares, while the third Pawn remains unmoved. The knowledge of this is a point of great importance.

Now the reason why White, having the first move, can win by force, arises from this—that he can, through the move, first place himself in such a relation with the adverse force, that he is secure of gaining either the one or the other of the winning alternatives, according to the counter-play of his adversary. White accordingly begins by playing his K across, so as to prevent Black from fixing two Pawns at their fifth squares unattacked, the third remaining unmoved. Should Black then hopelessly advance his Pawns, your own gain the victory in the interim. The Knight's third square is the grand pivot of action for the K; commanding the Knight's file, and prepared to act according to circumstances.

Black has two legitimate modes of defence—the one being to push on his Pawns, the other to seat his K as early as possible in front of your Pawns. Should he push on his Pawns, you immediately oppose them with K; and then, before he can get his King sufficiently round, you will be able either to fix two Pawns unattacked at their fifth squares, or else advance them, so as to secure their going to Queen. Should it be, on the other hand, Black's early play, to march K so as to confront your Pawns, you compel him to cage himself within their grasp, or otherwise place himself, so as to be equally blocked; while your own K, Black being now compelled to move his Pawns, can slaughter his foes in detail. The whole turns on the advantage of the first move, and teaches a most important lesson, as to the value of one move at a particular time. Being second player originally, Black has not time to perform either one of the winning conditions. He cannot first encage your K within his Pawns, without, in so doing, suffering you to push two Pawns to their fifth, with your third unattacked; nor can he play his K to the front of White's Pawns, without your then shutting him up in their embrace, so as to enlock him irretrievably, while his Pawns must march on, by the common laws of the game, to speedy destruction. I pronounce this to be the finest piece of Pawn-play I have ever met with; and I recommend all amateurs to practise it *as a game,* until they clearly see WHY THE MOVE WINS; and until they are prepared to

play White's side, correctly, in every contingency which may arise from Black's opposing tactics.

The winning side, which I call White, has frequently a choice of moves equally correct; this is worthy of notice. There exists one class of errors, *one* of which the first player may commit, and yet draw the game; as, for instance, if, as his first move, he advance Rook's Pawn to its full extent of march. After this error White can draw by force, but cannot win, if Black answer correctly. A second error would give the winning power to Black. There exists a second class of errors, of graver nature, to commit any one of which would cost White the game.

Drawn games can only arise through White's having committed an error of the simpler description; such as pushing R P, the first move, instead of playing K. All drawn games from Szen's position turn upon the same point; the Pawns having taken up such a situation, that either party moving one of them would lose the game. Both players consequently must persist in moving the K, backwards and forwards, upon certain squares, and the game is drawn.

I proceed to exemplify the mode of play to be adopted by White, whom we suppose to have invariably the first move, in order to win from the original position.

| | |
|---|---|
| 1　K to his second | 1　K to Q second |
| 2　K to B third | 2　K to B third |
| 3　R P two | 3　R P two |
| 4　B P two | 4　B P two |
| 5　K to Kt third | 5　K to Kt third |
| 6　Kt P two | 6　Kt P two—If he retreat King, |

instead, to Kt second, you advance Rook's Pawn.

| | |
|---|---|
| 7　R P + | 7　K to R third |

8　B P advances—He will be forced now to place King directly among your Pawns, to arrest Bishop's Pawn from advancing. Black has always the consolatory option as to which of the *losing* modes of play to adopt.　　　8　R P +

| | |
|---|---|
| 9　K to R third | 9　K to Kt fourth |

10　K to R second, stops the Pawns, in the manner I have laid down in the "Philidorian," and consequently wins.

At first sight there would appear to exist an exception to the rule I have laid down—that there are but two *natural* modes in which White can win. If Black on the last move push Bishop's Pawn, White wins, *only* because he had the first move. This example does not, however, on reflection, invalidate my position. Suppose Black to move, then,

| | |
|---|---|
| | 9　B P one |
| 10　B P advances | 10　B P advances |
| 11　P + | 11　K to R second |
| 12　B P advances | 12　P + |
| 13　K to R second | 13　K to Kt second—If he +, you go to Kt square |

14 Kt P advances                14 P +
15 K to Kt—White easily wins.

Having given this sketch of Szen's position, let us examine one, of which the Hungarian's appears to be a variation.

<div align="center">SITUATION BY GRECO.</div>

*White*—K K, Pawns Q B 2, Q Kt 2, Q R 2.
*Black*—K K, Pawns K B 2, K Kt 2, K R 2.

Greco gives this as a won game for White, *if he have the move;* but the play advanced in support of his declaration is grossly inaccurate. Lewis correctly discovers that if White play as directed by Greco, Black can draw the game; but then jumps to the conclusion that the game is, by its nature, drawn; the method of drawing it, being, says he, for " each player to leave one Pawn unmoved," &c. In chess, as in every thing else, time brings on its mellow fruits, and the opinions of one year may be scattered to the wind, by the experience of the next. Greco's position is, in truth, a won game for White, *both with and without the first move.*

White wins in Greco's situation, on the same principle as that which gives him the victory (if he move first) in that of the Hungarian. Supposing White to have the move, the player, having studied Szen's problem, can be at no loss, as White is even one move in advance, and his line of conduct thereby becomes more easy to chalk out. Should Black, on the other hand, have to play first, White equally wins; because his K can first take up a winning opposition to the adverse Pawns. He can first get upon the Knight's file, if occasion require, and can first perform all the conditions required to win, on the principle of winning Szen's situation. It follows that, in point of fact, in playing out Szen's position, the first player (say White) will equally win, by moving King on to his own square, as to his second. As to the " leaving the third Pawn unmoved," &c., such assumption is utterly unfounded, as there arise ten thousand variations, in which White wins, through his power of first advancing the third unmoved Pawn. Greco is correct in his assertion, that White wins with the move, although wrong in the outline of play, by which he backs his judgment. He appears to have been ignorant of the most interesting feature of the case, that it is a won game for White, whoever play first.

It is not unworthy of notice, that with the Pawns placed, as in the situations of Szen and Greco, if White King stand on his own square, and Black King on his Queen's square, the party having the first move would win.

I now give a few examples of positions, springing indifferently from the problems of Greco and Szen, by my friend, Mr. Bone. Their solutions are purposely withheld. Both Ponziani and Cochrane give a variation of Greco's position. Von Der Lasa has some interesting additions to my analysis of the Szen and Greco problems.

# SITUATIONS IN WHICH THE PARTY MOVING WINS.

## No. 1.

*White*—K at his Knight's third, Pawns at Queen's Bishop's fourth, Queen's Knight's fourth, and Queen's Rook's fourth.

*Black*—K at Queen's Knight third, Pawns at King's Bishop's fourth, King's Knight's fourth, and King's Rook's fourth.

Either to move and win. It is worthy of remark, that if the Kings stood severally on the Knight's second, instead of the third, squares, the player moving first would lose by force.

## No. 2.

*White*—King at his Knight's fourth, Pawns at Queen's Rook's third, Queen's Knight's fourth, and Queen's Bishop's fifth.

*Black*—King at Queen's Knight's fourth, Pawns at King's Rook's third, King's Knight's fourth, and King's Bishop's fifth.

Either to move and win.

# SITUATIONS IN WHICH THE PARTY MOVING LOSES.

## No. 1.

*White*—King at his Knight's third, Pawns at Queen's Rook's fourth, Queen's Knight's fifth, and Queen's Bishop's sixth.

*Black*—King at his Queen's Knight's third, Pawns at King's Rook's fourth, King's Knight's fifth, and King's Bishop's sixth.

Either party moving ought to lose.

## No. 2.

*White*—King at his Knight's second, Pawns at Queen's Knight's fourth, Queen's Rook's fifth, and Queen's Bishop's fifth.

*Black*—King at his Queen's Knight's second, Pawns at King's Knight's fourth, King's Rook's fifth, and King's Bishop's fifth.

Either to move and lose.

# SITUATIONS IN WHICH WHITE WINS, EITHER WITH, OR WITHOUT, THE MOVE.

## No. 1.

*White*—King at his Knight's third, Pawns at Queen's Rook's fifth, Queen's Knight's fourth, and Queen's Bishop's fourth.

*Black*—King at Queen's Rook's third, King's Rook's Pawn, King's Knight's Pawn, and King's Bishop's Pawn, respectively at their fourth squares.

White to win, whosoever moves first.

## No. 2.

*White*—King indifferently at his Knight's second or third square, Pawns at Queen's Knight's fourth, Queen's Rook's fifth, and Queen's Bishop's fifth.

*Black*—King at his Queen's Knight's second, Pawns at King's Knight's third, King's Rook's fourth, and King's Bishop's fourth.

White to win, whosoever moves first.

## No. 3.

*White*—King indifferently at his Knight's second or third square, Pawns at Queen's Knight's second, Queen's Rook's fifth, and Queen's Bishop's fifth.

*Black*—King at Queen's Knight's second, Pawns at King's Knight's second, King's Rook's fourth, and King's Bishop's fourth.
　　　White must win, whosoever have to move.

### EXAMPLES OF DRAWN GAMES.

#### No. 1.

*White*—King at his Knight's third, Pawns at Queen's Bishop's second, Queen's Knight's fifth, and Queen's Rook's sixth.

*Black*—King at his Queen's Knight's third, Pawns at King's Rook's sixth, King's Knight's fifth, and King's Bishop's second.

Each party persists, as his best course, in playing King upon Rook's second, and Knight's third.

#### No. 2.

*White*—King at his Rook's third, Pawns at Queen's Bishop's second, Queen's Knight's sixth, and Queen's Rook's fifth.

*Black*—King at Queen's Rook's third, Pawns at King's Bishop's second, King's Knight's sixth, and King's Rook's fifth.

Each player persists, as his best course, in moving King upon Knight's second, and Rook's third.

#### No. 3.

*White*—King at his Knight's second, Pawns at Queen's Knight's second, Queen's Bishop's fifth, and Queen's Rook's fifth.

*Black*—King at his Queen's Knight's second, Pawns at King's Knight's second, King's Rook's fifth, and King's Bishop's fifth.

Each player persists, as his best, in keeping King upon Knight's square, and Knight's second square. The consequences of moving any Pawn, in these three drawn positions, would be fatal to the party so playing.

## CHAPTER III.

### KINGS, BISHOPS, AND PAWNS ONLY.

THE first point to be noticed, under this class of game-terminations, is the fact that the King, Bishop, and Rook's Pawn cannot win against single King in front of Pawn, unless the Bishop be of a colour to command the eighth or queening square, of that Rook's file on which the Pawn marches.

#### FIRST SITUATION.

*White*—K at K R sixth, P at K R fifth, B at K B third.
*Black*—King alone in K R corner.
　　　Either to move, the game is drawn. Black plays :—
1 K to Kt—If you now +, he returns to corner.

| | 1 K to Kt sixth |
| 2 K to corner | 2 P advances |
| 3 K moves | 3 P $+$ |

4 K to corner, and draws. Vary this as you may, if single King keep the corner, the Pawn cannot win. It appears almost superfluous to add, that when the Bishop commands the eighth sq, victory is quickly forced. If White, in the above position, had even several Pawns behind each other on the Rook's file, the adverse single King, being in front, would equally draw as against one, on account of the Bishop's not commanding the extreme square of the file.

In a former edition, I gave it as my opinion, that if single King had K Kt P unmoved in the above position, he would lose ; but in this I was in error, since though in such case you could make him advance K Kt P, and take it with K R P, thus converting our Pawn to a Kt P, yet still he could always assume a position to be stalemated, on making such capture. Ponziani appears, like myself, to have mistaken the matter, his words being, "Se però il Nero non avesse il Re solo, ma fosse accompagnato da qualche Ped., per cui la ped. nemica passasse in fila di Cav., allora il Nero perderebbe, &c. I proceed to show, that in certain positions, Black's having a Pawn or Pawns, would cause him to lose the game against Bishop and Rook's Pawn, even although the Bishop do not command the queening square.

### SECOND SITUATION. (By M. Kling.)

*White*—K Q B 3, B K R 7, P K R 3.
*Black*—K Q R 8, Pawn K R 5.
White to move and win. For mode of play, see Palamede, 1845, p. 526.

### THIRD SITUATION.

*White*—K at Q Kt fifth, Q B at K fifth, P at Q R fourth.
*Black*—K at Q R, Pawns at Q Kt 3, and Q R 4.
Here, Ponziani demonstrates White's victory ; playing King to R 6, on which Black pushes Pawn, which you take, and mate with its captor. Had Black originally to move, he would draw, by playing constantly on Kt 2, and R 2.

### FOURTH SITUATION.

*White*—K any where, B at K R seventh, P at K Kt sixth.
*Black*—King alone on K R square.
In this position, single K draws against B and Kt P, be your King where he may, the reason being obvious. If you had a Pawn in place of Bishop, you would win ; sacrificing such Pawn by advancing it to Queen, at a moment you could follow the move by playing King to R 6.

### FIFTH SITUATION.

*White*—K at K Kt fifth, K B at home, P at K R fifth.
*Black*—K at his second, K Kt P unmoved.

White wins, both with and without the move ; all depending on the situation of Black's King.   Give Black the lead :

| 1 K to B second | 1 B + |
| 2 K home | 2 K to Kt sixth |
| 3 K to B | 3 B to Q Kt third, wins. |

### SIXTH SITUATION.

*White*—K at his fifth, B at K R seventh, P at K R fifth.
*Black*—K at his second, K Kt P unmoved.

White, having the move, wins by playing K B to Kt 8, but moving King instead, would give Black the power of drawing.

### SEVENTH SITUATION.

*White*—K at K Kt sixth, P at K R fifth, K B at its fifth.
*Black*—K at K R corner sq, K Kt P at home.

Drawn, whoever move, Black having gained the corner.    Black would equally draw, could he gain Bishop's 3, in this position ; presuming your King could not play to either K R 7, K R 8, or adv K Kt.   The Black King on the Rook's 3, is also in good drawing quarters, supposing your Bishop to be at K Kt 6, and your King near home.

### EIGHTH SITUATION.

*White*—K at his fourth, B at K B fifth, P at K R third.
*Black*—King at K R fifth, P at K Kt fourth.

We have seen that White wins against Kt P unmoved, only when he can cut King out of corner, with R P at its 5 ; this may in many instances be effected.   When the Kt P is advanced one square, you can only win through possession of the corner square, as your Bishop is comparatively useless ; but it may be deduced from the position before us, that when Kt P is far advanced, White will frequently win, through Black's King being cramped. Suppose Black to play :—

| 1 K to R fourth | 1 K to his fifth |
| 2 K to R third | 2 K to B sixth |
| 3 K supports P | 3 K to Kt seventh |
| 4 K to R fifth | 4 K to R sixth, wins. |

### NINTH SITUATION.

*White*—K at his B fifth, B at K sixth, P at K R fifth.
*Black*—K at his R 2, Pawns at K R 3, and K Kt 2.

When Black has a Rook's Pawn left, as well as the Knight's, placed as above, he cannot draw by playing to R sq.   In this, and certain subsequent situations, if your White P were at its 4, Black could draw by pushing R P or Kt P, having the move ; but if White had first move, you would then win by pushing R P, and creating the situation before us.   Black moves here :

| 1 K to corner | 1 B to B seventh |
| 2 K moves | 2 K to his sixth |
| 3 K moves | 3 K to his seventh |

| 4 K to R second | 4 K to B eighth |
| 5 K to corner | 5 B to Kt eighth, winning. |

If White King were at a certain distance from the scene of action, Black would draw, by pushing Kt P, and then R P.

### TENTH SITUATION.

*White*—K at Q B, K B at home, K R P at its 5.
*Black*—K at his second, Pawns at K Kt 2, and K R 3.

Notwithstanding the unconfined position of Black's King, you win, both with and without the move. You place the Bishop at K Kt 6, as quickly as possible, in order that your King may go to any required distance, without the Pawns advancing.

### ELEVENTH SITUATION.

*White*—K at adv Q R, B at K fourth, P at K R 5.
*Black*—K at his second, Pawns at K Kt 2, and K R 3.

Had you the move here, you would seat B on K Kt 6, and win ; but Black, having the move, draws, through your King being so far off.

| 1 Kt P one | 1 P × P |
| 2 R P one | 2 K to Kt second |
| 3 K to B third | 3 K to B third |
| 4 R P advances, and draws. | |

### TWELFTH SITUATION.

*White*—K at Q B 2, K B at home, P at K R 5.
*Black*—K at Q R 4, Pawns at Q R 5, K Kt 2, and K R 3.

The addition of this Pawn does not prevent your winning, even if Black move. He plays :

| 1 K to Kt 5 | 1 K to Kt second |
| 2 P + | 2 K to R second |
| 3 K to R fifth | 3 B to B fourth |
| 4 K to Q Kt fifth | 4 B to Q Kt third, wins. |

### THIRTEENTH SITUATION.

*White*—K at Q Kt, B at K Kt 6, Pawn at K R 5.
*Black*—K at Q B 6, Pawns on Q Kt 6, K Kt 2, and K R 3.
White wins. Black plays :

| 1 K to Q B 5 | 1 K to Kt second |
| 2 K to Kt fifth | 2 B to K B 7, wins. |

### FOURTEENTH SITUATION.

*White*—K at K Kt, B at K Kt sixth, P at K R 5.
*Black*—K at K Kt 6, Pawns at K B 6, K Kt 2, K R 3.
Drawn, whoever move. White plays :

| 1 K to his B | 1 Pawn on |
| 2 B to K eighth | 2 K to B sixth |
| 3 B + | 3 K to Kt fifth |
| 4 B to K eighth | 4 K to B sixth |

| 5 B to Q Kt fifth | 5 K to Kt fifth |
| 6 B to K second + | 6 K to Kt fourth, then draws, by advancing K Kt P. |

### FIFTEENTH SITUATION.

*White*—K at Q Kt, B Q R 2, P K R 5.
*Black*—K K R 2, Pawns K Kt 2, and K R 3.
        White to move and win.

### SIXTEENTH SITUATION.    (By Mr. Bone.)

*White*—K at Q 6, B K B 5, P K R 5.
*Black*—K K B, Pawns at K Kt 2, and K R 3.

White to mate in nine moves.    For solution, see "Chess Player's Chronicle," vol. v. p. 112.

### SEVENTEENTH SITUATION.    (By M. D'Orville.)

*White*—K Q B 8, B Q Kt 5, P Q B 2.
*Black*—K Q R 2, Pawns Q Kt 3, and Q B 5.

White to mate in seven moves.    For solution, see D'Orville.

### EIGHTEENTH SITUATION.

*White*—K at Q Kt, B at K Kt 6, P at K R 5.
*Black*—K at his fourth, Pawns at K Kt 2, K R 3, Q B 4, and Q B 6.

In some few cases, Bishop and Pawn win against various supernumerary Pawns.    Suppose White to play :

| 1 K to B second | 1 K to Q 5 |
| 2 B to Q third | 2 P to Q B fifth |
| 3 B to K Kt sixth, and will win. | |

### NINETEENTH SITUATION.

*White*—K at adv K, B at K sixth, P at K R 5.
*Black*—K at his R second, Pawns at K R 3, K Kt 2, K B 3, K 4, Q 5, Q B 6.

White, having the move, wins by playing K to B seventh ; but would lose, if he checked with B.    Were Black K in corner now, he would win by force.

Replace the pieces, setting Black King in corner, and White B at Q Kt, adding Black Q Kt P at 7.    In this statement of power, White, having the move, would win by K to B 7.

### TWENTIETH SITUATION.

*White*—K at Q R seventh, B at K Kt 6, P at K R 5.
*Black*—K at K B, Pawns at K Kt 2, K R 3, and K 5.

Here the tables are turned, and through White K being quite out of play, Black wins, having the move.

| 1 K P advances | 1 B to Q third |
| 2 Kt P one | 2 P × P |
| 3 R P advances, and wins. | |

### TWENTY-FIRST SITUATION.

*White*—K at Q R 8, B at K Kt 6, P at K R 5.
*Black*—K at K B 3, Pawns at K Kt 2, K R 3, and Q R 4.
Black moves and wins. He advances Q R P, and at the fitting time plays K Kt P, in order to free the path of K R P.

### TWENTY-SECOND SITUATION.

*White*—K at Q R corner, B at Q Kt second.
*Black*—K at his fifth, B at Q fourth, Pawns at Q R seventh, Q Kt sixth, and Q B third.
A curious trait in the Bishop is, that when each party has a Bishop, other pieces being gone, Pawns do not make way, in many cases, should the Bishops run on different colours. The position before us is a drawn game ; White carefully keeping the long diagonal, with Bishop, prepared to give it up, should opportunity present of getting stalemate.

### TWENTY-THIRD SITUATION.

*White*—K at Q B sixth, B at Q 2, P at K Kt 6.
*Black*—K at Q R 3, B at Q Kt 7.
Black's King being cut off from arresting your Pawn, and the Bishops running on the same colours, you win by offering to change Bishops, or interposing Bishop between opposing Bishop and the square he commands, the first move being of no importance. White plays :

| | |
|---|---|
| 1 K to Q sixth | 1 K to Kt third |
| 2 K to his sixth | 2 K to B third |
| 3 K to B seventh | 3 K to Q second |
| 4 B to Kt fifth | 4 B to Q fifth |
| 5 B to B sixth, wins. | |

### TWENTY-FOURTH SITUATION.

*White*—K at K R sixth, B at Q 2, P at K Kt 6.
*Black*—K at K Kt, B at Q Kt 7.
A drawn game, although the Bishops run on the same diagonals ; because here, Black's King stops your Pawn.

### TWENTY-FIFTH SITUATION.

*White*—K K 2, B at Q 5, Pawns Q R 2, Q Kt 3, and Q B 4.
*Black*—K K B 4, B at Q 2, Pawns Q R 6, Q Kt 5, and Q B 4.
Black has the move, and wins by leaping Bishop to Q R 5, and then taking Q Kt P, unless you take B.

### TWENTY-SIXTH SITUATION.

*White*—K Q 4, B K R 3, Pawns Q 5, Q Kt 2, and Q R 3.
*Black*—K Q Kt 4, Pawns Q 3, Q Kt 3, and Q R 4.
White to mate in five moves.

### TWENTY-SEVENTH SITUATION.

*White*—K at K B second, Pawns at K third, and K B third.
*Black*—K at K B third, B at Q third, P at K B fourth.

The B and P mostly win, unless the situation allows of your exchanging Pawn for Pawn. Suppose White here plays K B P, intending then to place K at K B third, in order to force an exchange. This scheme would be frustrated by Black's bringing K round to his Q fourth, and by then moving K to K fifth, he would have a certain victory. White plays:

1 K to K second—If you had moved K to the Kt's file, Black would come round with K to your K R fourth.

1 K to K third

2 K to Q third sq—You tempt him to move K to Q fourth, in which case you would draw, by advancing Q P.

|   |   |
|---|---|
|   | 2 B to Q B second |
| 3 K to K second | 3 K to Q third |
| 4 K to Q third | 4 K to Q B fourth |
| 5 K to Q B third | 5 B to Q R fourth + |
| 6 K to Q third | 6 B to Q Kt fifth |
| 7 K to K second | 7 K to Q B fifth |
| 8 K to K B second | 8 K attacks P, and wins. |

### TWENTY-EIGHTH SITUATION.

Place the pieces as in last position, saving that White's K P is shifted to K Kt 3.

The game is this time drawn, and the difference is worth noting, recollecting that in ninety-nine cases out of the hundred, Bishop and Pawn win against two Pawns, the present being the most favourable sort of position for the latter. The first move is worthless. White plays:

| 1 K to Kt second | 1 If he play K to Kt 4, you march to K R 3, and he can do no good. |
|---|---|
|   | K to his fourth |
| 2 K to R third | 2 K to Q fourth |
| 3 K B P one | 3 K to his sixth—If he capture P with B, the game is equally drawn. |
| 4 K Kt P advances, draws. |   |

### TWENTY-NINTH SITUATION.

*White*—K at K B second, K R P and K Kt P unmoved.
*Black*—K K Kt 5, Pawn K R 5, Bishop Q 4.

Drawn, for if Black bring K to a certain distance from his P you push Kt P two, and if he play K to B fifth, you +.

### THIRTIETH SITUATION.

*White*—K at Q B fourth, Pawns at Q Kt fifth, Q B second, and Q third.
*Black*—K at Q, B at Q third, and K B P unmoved.

So much must depend on the position of the pieces, that no general rule can be laid down, as guiding the natural result of this

description of force in mutual conflict.  The following appears the natural play to be adopted in the present case, Black moves :

| 1 K B P two | 1 K Q fourth |
| 2 K B P moves | 2 K K fourth |
| 3 K Q second | 3 Q B P two |
| 4 K Q B second | 4 Q P one |
| 5 K Q second | 5 Q B P moves |
| 6 B Q Kt | 6 Q P one |
| 7 K Q | 7 Q P moves |
| 8 K Q second | 8 K × P |
| 9 B × P, draws. | |

Replace the same pieces as thus :

*White*—K at Q Kt seventh, Pawns as before.
*Black*—K at Q, B at Q third, P at Q fifth.

| 1 K to Q 2 | 1 K Q R sixth |
| 2 B Q Kt fifth | 2 K Q Kt sixth (A.) |
| 3 K Q third | 3 K Kt seventh |
| 4 K Q B fourth | 4 K R sixth |
| 5 B adv K | 5 P advances |
| 6 K Q Kt fifth | 6 P advances |
| 7 B K Kt sixth | 7 K Kt sixth |
| 8 K attacks P | 8 K attacks P—Drawn. |

A.

| | 2 Q Kt P on (bad) |
| 3 K attacks P | 3 Q Kt P on |
| 4 B Q third | 4 K R seventh |
| 5 K Q Kt fourth | 5 P queens + |
| 6 B × Q + | 6 K × B |
| 7 K Kt fifth, and wins the game. | |

# CHAPTER IV.

## KINGS, KNIGHTS, AND PAWNS ONLY.

THE power of the Knight is well developed in this section of my work ; for a great part of which I am indebted to Jaenisch's researches.  We find that Knight and King alone, under peculiar circumstances, can give checkmates, which at first view would appear to be impracticable.

### FIRST EXAMPLE.

*White*—K at his R 2, Kt at Q R second.
*Black*—K at Q Kt sixth, P at Q R sixth.

In analogous positions, White draws the game, having the move.

| 1 Kt + | 1 K to Kt seventh |
| 2 Kt + | 2 K to B seventh |
| 3 Kt + at Kt 4 | 3 K to Kt sixth |
| 4 Kt to Q third, and if Pawn advance, you take it off by a | |

divergent $+$. Vary Black's play as you may, the Kt draws. Our next example illustrates the general mode of drawing, when Pawn is not on Rook's file.

### SECOND EXAMPLE.

*White*—K at his R 4, Kt at Q B sq.
*Black*—K at his sixth, P at Q B seventh.
The game is drawn every way. If White move :—

| | |
|---|---|
| 1 K to Kt third | 1 K to Q seventh |
| 2 Kt $+$ | 2 K to Q eighth |
| 3 K to B second, forcedly drawing. | |

### THIRD EXAMPLE.

*White*—K at K B, Kt at K second.
*Black*—K at K R eighth, K R P at its sixth.
White has the move, and forces mate in six moves :—

| | |
|---|---|
| 1 Kt $+$ | 1 K moves |
| 2 Kt B fifth | 2 K moves |
| 3 K B second | 3 K moves |
| 4 Kt K third | 4 K to R |
| 5 Kt K B, and then mates. | |

### FOURTH EXAMPLE.

*White*—K at his B second, Kt at K Kt eighth.
*Black*—K at K R 7, Pawns at K R 6, and K Kt 3.
White, having the move, mates in four moves, thus :—

| | |
|---|---|
| 1 Kt to B sixth | 1 P advances |
| 2 Kt $+$, and then moves K to B, &c. | |

Neither Lolli, nor Salvio, have however discovered, that White wins, if Black even have the move. Koch points this out, but does not play White's moves correctly. The following is the mode in which White mates against the move :—

| BLACK. | WHITE. |
|---|---|
| 1 K to corner | 1 Kt to B sixth |
| 2 K moves | 2 Kt $+$ |
| 3 K to corner | 3 K to B |
| 4 Kt P moves | 4 K to B second |
| 5 R P moves | 5 Kt attains K Kt third, in three |

moves ; taking P, and giving mate.

### FIFTH EXAMPLE.

*White*—K at his B, Kt at K Kt fourth.
*Black*—K at K R 8, Pawns at K R 5, K Kt 2, K B 5 and 6.
White wins, either with or without the move. Suffice it to give White the move, as otherwise Black loses sooner.

| | |
|---|---|
| 1 K to B second | 1 K Kt P one |
| 2 K to B | 2 K Kt P one |
| 3 K to B second | 3 R P moves |
| 4 K to B | 4 B P moves |
| 5 K $\times$ P | 5 B P moves |
| 6 K to B | 6 B P moves |

| | |
|---|---|
| 7 K × P | 7 R P moves |

8 Kt to K third, forces mate as before.

<div align="center">SIXTH EXAMPLE.</div>

*White*—K at his B, Kt at K Kt fourth.

*Black*—K at his R 8, Pawns at K R 6, K Kt 2, 3, and 4 ; K B sixth and seventh ; K fourth and fifth.

White wins, with or without the move.   Suppose,

| | |
|---|---|
| 1 K × P | 1 P + |
| 2 Kt × P | 2 Kt P advances |
| 3 Kt × P | 3 K P advances |
| 4 K to B | 4 K P advances |
| 5 Kt × P | 5 K to R second |
| 6 K to B second | 6 Kt P advances |
| 7 Kt +, and wins. | |

<div align="center">SEVENTH EXAMPLE.</div>

*White*—K at his B, Kt at K Kt fourth.

*Black*—K at adv K R, Pawns at K second and fifth, K B sixth, K Kt fourth, K R fifth and sixth.

Whosoever move, White wins.   Suppose Black play :—

| | |
|---|---|
| 1 K P two | 1 K to B second |
| 2 P + | 2 Kt × P |
| 3 If he push K P, you return Kt to Kt fourth ; but if Kt P advances | 3 Kt × P |
| 4 K P on | 4 K to B |
| 5 K B P on (if) | 5 Kt × P + —Were you to capture with K, Black draws. |
| 6 K up | 6 Kt × K P |
| 7 K to corner | 7 Kt to K B sixth |
| 8 K moves | 8 K to B second |
| 9 K to corner | 9 Kt to Kt fourth, wins. |

<div align="center">Black varies his play as follows :—</div>

| | |
|---|---|
| 1 K B P advances | 1 K × P |
| 2 P + | 2 Kt × P |
| 3 Kt P advances | 3 Kt × P |
| 4 K P two | 4 These moves were given to show, that now were you to take K P, Black would get stalemate, by pushing the two Rooks' Pawns. |
| | K to B wins ; gaining K P next move, by divergent +. |

The preceding examples show, that to mate with Knight against the Pawns, you must be able to play Kt at once to K B 2, or K Kt 3, on Black's pushing R P to its seventh.   Still, it must not be hastily inferred, that the mate can always be given in analogous positions.   This is exemplified in our next situation.

<div align="center">EIGHTH EXAMPLE.</div>

*White*—K at his B second, Kt at K Kt fourth.

*Black*—K at adv K R, Pawns at K R sixth, K Kt fourth, K B sixth, K fourth and fifth.

Now, if Black have to play, the mate may be forced ; but if White have to move, the game is drawn ; *ex. gr.*

| | |
|---|---|
| 1 Kt to K third | 1 K to R seventh |
| 2 Kt to Kt fourth + | 2 K to corner |
| 3 K to B | 3 K B P on |
| 4 K × P | 4 K P + |
| 5 Kt × P | 5 K P advances |
| 6 Kt to Kt fourth | 6 K P + |
| 7 Kt × P | 7 Kt P advances |
| 8 Kt × P | 8 R P moves, draws. |

### NINTH EXAMPLE.

*White*—K at K R third, Kt at K B third.

*Black*—K at adv K R, K R P, and K B P unmoved.

Either to move, White to win.

White's plan is to bring King to Bishop's file, and then to attain Kt fourth, with Kt, in two moves, when R Pawn reaches its sixth.

### TENTH EXAMPLE.

*White*—King at his Kt third, Kt at K B third.

*Black*—King at adv K R, Pawns K R 2 and 4.

White mates, either with or without the move.   Give Black the lead :—

| | |
|---|---|
| 1 P + | 1 K to B second |
| 2 P to its R third (A.) | 2 K to B |
| 3 P to its R fourth | 3 K to B second |
| 4 P to R sixth | 4 K to B |
| 5 P to R fifth | 5 Kt to K fifth, and presently mates. |

A.

| | |
|---|---|
| 2 K R P two | 2 K to B |
| 3 P to R sixth | 3 K to B second |
| 4 P to R fifth | 4 Kt to Kt fifth (best) |
| 5 K to R second | 5 Kt to K fourth |
| 6 K to corner | 6 Kt to K B sixth |
| 7 K to R second | 7 Kt +, wins easily. |

It is worthy of observation, that, had Black a Bishop's Pawn, the mate would be facilitated.

### ELEVENTH EXAMPLE.

*White*—K at his B second, Kt at K B third.

*Black*—K at adv K R, Pawns on K R second, third, fourth, fifth, and K B second, third, fourth, fifth.

The mate is forced for the Knight, either party moving.   If White play first, he can mate in about eight moves.

### TWELFTH EXAMPLE.

*White*—K at his B second, Kt at K B third.

*Black*—K at K eighth, Pawns on K R sixth, K R second, K B fifth, and K third.

Forced mate, whoever moves.     White plays—

| 1 K to B | 1 K R P two |
| 2 K to B second | 2 K P advances |

3 Kt × K P, then returns to K B third, &c.

### THIRTEENTH EXAMPLE.

*White*—K at his B, Kt at K B third.
*Black*—K at adv K R, Pawns at K R fifth and sixth, K Kt second and third, K B fifth.
Won for White, whoever play first.

### FOURTEENTH EXAMPLE.

*White*—K at his B second, Kt at K B third.
*Black*—K at adv K R, Pawns K R 6, K Kt 3, K B 4.
If White have the move, the mate may be given, but not otherwise.     Observe,

| 1 Kt P advances | 1 Kt × P |
| 2 K B P one | 2 Kt to K fourth |
| 3 K B P moves | 3 K to B |
| 4 K to R second (best) | 4 Drawn |

### FIFTEENTH EXAMPLE.

*White*—K at his B second, Kt at K B third.
*Black*—K at adv K R, Pawns at K R fifth and sixth, K Kt third, K B fifth, K third.
White gives the mate with, or without, first move.

### SIXTEENTH EXAMPLE.

*White*—K at his B second, Kt at K B third.
*Black*—K at adv K R, Pawns at K R second and sixth, K B fifth, Q fourth and sixth.
We now find, that even Pawns on the Queen's file are not out of reach of Knight, when posted under certain circumstances. The mate is here forced for White, whether Black play first or not.

| 1 K to B | 1 K R P to its fourth |
| 2 K up | 2 P to K R seventh |
| 3 K to B | 3 K R P moves |
| 4 K up | 4 K R P moves |
| 5 K to B | 5 P to Q seventh |
| 6 Kt × P | 6 K B P on |
| 7 Mates in three. | |

### SEVENTEENTH EXAMPLE.

*White*—K at his B, Kt at K B third.
*Black*—K at adv K R, Pawns at Q third and sixth, K B second, third, and fifth, K R sixth.
The Knight can force mate, whoever plays first.

### EIGHTEENTH EXAMPLE.

*White*—K at his B, Kt at adv Q R corner.
*Black*—K at adv K R, Pawns K R 6, and K B 2.

Here the mate is forced for Kt, but the play is difficult, *because there are so few Pawns.* Let Black play

| | |
|---|---|
| 1 K to R second | 1 K to B second |
| 2 K B P two | 2 Kt to Kt sixth |
| 3 K B P one | 3 Kt to Q B fourth |
| 4 K B P on | 4 Kt to K fifth |
| 5 K to corner | 5 Kt to Kt fourth, &c. |

White would equally force mate, had Black played at move **3**, K to corner ; but the Kt would have aimed then at a different set of squares. I give a possible Variation, to show how watchfully the Knight must be conducted.

| | |
|---|---|
| 1 K B P two | 1 Kt to Kt third (best) |
| 2 K B P one | 2 Kt to Q B fourth (best) |
| 3 K B P moves | 3 Kt to Q second—Should have |

played on to K file ; the game is now drawn.

4 K B P one ; drawn game.

### NINETEENTH EXAMPLE.

*White*—K at his B, Kt at adv K Kt.
*Black*—K at adv K R, Pawns K R 6, and K B 2.
The mate is forced, whoever moves. Black plays—

| | |
|---|---|
| 1 K B P two | 1 Kt to B sixth |
| 2 K moves | 2 K up |
| 3 K to corner | 3 Kt to R fifth |
| 4 K up | 4 Kt to K Kt third — White |

wins, because Black can no longer prevent his attaining K Kt 4 ; being forced to push K B P.

### TWENTIETH EXAMPLE.

*White*—King at his B, Kt at Q fourth.
*Black*—K at adv K R, Pawns K B 6, and K R 6.
Drawn, whoever moves, because White must consume 3 moves, in placing Kt Kt 4. Were Kt now K 4, K 8, or K B 5, White could win with the move ; but not otherwise.

### TWENTY-FIRST EXAMPLE.

*White*—King at his B, Kt at Q Kt sixth.
*Black*—K adv K R, Pawns K R 6, K B 6, K B 4.
The mate is forced every way. White plays—

| | |
|---|---|
| 1 Kt to Q B fourth | 1 P to K B fifth |
| 2 Kt to K fifth | 2 K up |
| 3 K up | 3 K to corner |

4 Kt to Kt fourth, wins ; but would draw only, were he to snatch K B P.

### TWENTY-SECOND EXAMPLE.

*White*—K at his B second, Kt *where you please.*
*Black*—K at adv K R, Pawns at K R fifth, K R sixth, K B third and sixth.
White forces mate, either with, or without, first move.

TWENTY-THIRD EXAMPLE.

*White*—K at K B, Kt at Q R eighth. (He might also be placed on any other square.)

*Black*—K at adv K R, Pawns at K R third, fourth, and sixth; K B second, third, and sixth ; Q second and third.

The mate is forced, both with, and without, the move.

TWENTY-FOURTH EXAMPLE. (By Kieseritzkij.)

*White*—K at his B second, Kt at K eighth.

*Black*—K at adv K R, Pawns at K third, K B sixth, K Kt third, and K R sixth.

White to move, and give the smothered mate with Kt, but if Black play first, they will draw by sacrificing Pawns. The play here is curious ; but I need not give the moves, after the preceding examples. If either K P, or K Kt P were unmoved, the game would be drawn, whosoever commenced.

TWENTY-FIFTH EXAMPLE.

*White*—K Q B 5, Kt Q Kt 5, P at Q R 7.

*Black*—King alone in Q R corner.

The game is drawn, for if you advance K to support P, intending to use Kt, you cannot avoid giving stalemate.

TWENTY-SIXTH EXAMPLE.

*White*—K Q B 2, Kt Q B 3, P K Kt 4.

*Black*— K K 2, Pawns K Kt 4, Q B 4, Q Kt 2.

White to move and win. For solution, see Palamède, 1842, p. 140.

TWENTY-SEVENTH EXAMPLE.

*White*—K K B 4, Kt Q 3, P K Kt 3.

*Black*—K K Kt 3, Pawns K R 4, K Kt 5, K B 4, Q B 4.

White to move and win. This problem is by Ponziani. The solution is given by Cochrane, in his Treatise, p. 347. If Knight commence by taking P, Black draws by pushing K R P. Your first move is Kt +.

TWENTY-EIGHTH EXAMPLE.

*White*—K at Q third, Kt at K second, Pawns at K R second, K Kt third, K B fourth, Q Kt fourth, and Q R fifth.

*Black*—K at K B sixth, Kt at Q Kt fourth, Pawns at K R fifth, K Kt fifth, K B fourth, and Q R third.

In this position, Black had the move, and played thus :—

|   |   |
|---|---|
|  | 1 K R P one |
| 2 Kt to Q fourth + | 2 Black ought now to move K to K Kt seventh, and if you then took Kt with Kt, he should not retake Kt, but would win by taking K R P. Not seeing this— Kt × Kt |
| 3 K × Kt | 3 K to K Kt seventh. |

4 If you advance the Q Kt P, he would take K R P, and draw the game, each party making a Queen.

|                           |                      |
|---------------------------|----------------------|
| K to K third (best)       | 4 K × P              |
| 5 K to K B second         | 5 K to R eighth      |
| 6 Q Kt P one              | 6 K R P on           |
| 7 K to K B, and wins.     |                      |

### TWENTY-NINTH EXAMPLE.

*White*—K K Kt 3, Kt K B 2, Q P and Q R P, unmoved.
*Black*—K K Kt 8, Pawns K R 7, Q Kt 2, and Q B 2.
Black threatens Queen, but White has move, and plays—

1 Kt to K R          1 If Black do not take Kt, you
                       will easily find out how to win.
                               K × Kt

2 K to K B second—Black's King is now locked up, and he must advance his Pawns. If he play Q B P two, you move Q R P two, and if he then advance Q B P, you advance Q R P another square. If, again, he begin by moving Q B P one, you may play Q B P two, being cautious not to give stalemate.

### THIRTIETH EXAMPLE.

*White*—K Q B 6, Kt Q B 3, P at Q Kt 6, P at K R 2.
*Black*—K at his 2, Kt Q 3, Pawns at K R 6, K Kt 5.
White to move and win.

### THIRTY-FIRST EXAMPLE.

*White*—K at home, Kt at K Kt fourth.
*Black*—K adv K Kt, Pawns K R 6, and K B 6.
White draws.

### THIRTY-SECOND EXAMPLE.

It rarely happens that Knight cannot draw against King and Pawn ; always presuming the Knight's King cannot gain time to come up.

*White*—K at his R second, Kt at Q R second.
*Black*—K at Q Kt sixth, P at Q R sixth.

Here, Kt + and draws ; positions arising, in which if he push Pawn, you gain it by a divergent +.

#### *Replace the same men thus :—*

*White*—K at his R fourth, Kt at Q B.
*Black*—K at his sixth, Q B P unmoved.

White plays K to Kt 3, and draws by force. The strongest single Pawn against Kt, is Rook's Pawn, as Knight can only attack it from one side.

# CHAPTER V.

## MISCELLANEOUS ENDINGS OF GAMES.

### FIRST POSITION.

*White*—K at his Kt, Pawns K R 5, K Kt 5, K B 5.
*B'ack*—K at adv Q, Rook at K Kt.
Three united Pawns win against R, or minor piece, provided

they reach their fifth squares unattacked ; or provided they have the move in such case, one only being attacked. The Kings, of course, are supposed to be beyond the scene of action. White now having the move, wins by advancing the attacked P ; but were your K on R sq, instead of Kt's, Black would draw the game.

### SECOND POSITION.

*White*—K at Q Kt third, Kt at Q second, K B at Q B sixth, Pawns at K Kt fourth, K B third, and Q Kt fifth.

*Black*—K K B 3, Bishops K R 2, and Q B 4, Pawns K Kt 4, K B 5, K 4, Q 3, Q Kt 3.

Black to win. White had the move, and checked with Kt, tempting Black to exchange. Black × Kt with B, White retakes B with B, and the game is drawn, *because the Bishops run on different colours.*

### THIRD POSITION.

*White*—K at Q Kt fifth, R at Q B eighth, P at Q R fifth.

*Black*—K K R 4, R K Kt 4, Pawns K Kt 5, and K B 4.

White to move, and win.

| | |
|---|---|
| 1 R + at Kt eighth | 1 K moves |
| 2 R + | 2 K moves |
| 3 R × R | 3 K × R |
| 4 P advances, and wins. | |

### FOURTH POSITION.

*White*—K K B 4, Kt K 5, Pawns K B 5, Q Kt 4.

*Black*—K at his B 3, B Q Kt 3, Pawns Q R 2, Q B 2.

White having the move, wins by taking off Bishop, and pushing Q Kt P, locking up adverse Pawns ; then leaves B P to be taken, while King captures Pawns.

### FIFTH POSITION.

*White*—K at K R second, Kt at Q B fourth, Pawns at K Kt 2, Q R 5, Q Kt 6, Q B 7, and Q 6.

*Black*—K at Q B, Rook at Q Kt fifth, Pawns at Q R 3, Q Kt 2, Q B 3, K B second, K Kt fifth, and K R fourth.

White wins.

| | |
|---|---|
| 1 P + | 1 K × P |

2 Kt to Q sixth, and then queens P ; observing, that if Black advance P chg, you do not take P with K.

### SIXTH POSITION.

*White*—K at adv K, Q at Q B fifth, Q Kt P, Q B P, and K B P unmoved, K R P at its sixth.

*Black*—K at K R, Q at K B third, Q R P, Q Kt P, and K R P unmoved, and K B P at its sixth.

White forces the game thus :

| | |
|---|---|
| 1 Q + | 1 Q must take Q + |

2 K × Q—Black is now locked up, and play as he may, your Pawns will stop his. If Black advance Q Kt P two, you play the

same move, but if he push it only one, you may advance Q B P two.

### SEVENTH POSITION.

*White*—K K 6, B Q B 8, Pawns Q 7, Q R 6.

*Black*—K at Q, Kt at Q Kt fourth.

Drawn. If Black were to move, he would + at Q B 2 ; if you then played K to Q 6, or if you did not, he would still draw, by taking Q R P. Supposing White to move first :

| | |
|---|---|
| 1 K to Q fifth | 1 Kt to Q R seventh |
| 2 K to Q sixth | 2 Kt × B + |
| 3 If you take Kt, he retakes and draws. | |
| K to Q B sixth | 3 Kt to Q R seventh + |
| 4 K attacks Kt | 4 K × P |
| 5 K × Kt | 5 K opposes K—Draws. |

### EIGHTH POSITION.

*White*—K Q B sixth, B at Q R, P at Q Kt seventh.

*Black*—K Q Kt, Kt K Kt 5, Pawns K B 6, K R 6.

White wins by B Q 4, and then, if Black push R P, you sacrifice, and advance King.

### NINTH POSITION.

*White*—K at his B seventh, B at Q B sixth, Pawns at Q fifth, K Kt fifth, and K R sixth.

*Black*—K at his R second, R Q B 6, P Q Kt 5.

White wins by pushing Q P ; then +, if Rook take B.

### TENTH POSITION.

*White*—K at his B seventh, B at K B sixth, P at K sixth.

*Black*—K at Q B, B at Q Kt fifth.

Were the Bishops on reverse colours, Black would draw. As it is, you win.

### ELEVENTH POSITION.

*White*—K Q Kt 8, R Q B 2, P Q Kt 7.

*Black*—K at Q, R at adv Q R.

White to win. A very useful lesson.

### TWELFTH POSITION.

*White*—K at Q B third, R at Q B seventh.

*Black*—K Q Kt 8, R K Kt 7, P Q R 7.

White moves, but Black wins by force.

| | |
|---|---|
| 1 R to Kt seventh + | 1 K to B |
| 2 R to Q R seventh | 2 R to Q B seventh + |
| 3 K to Kt third (best) | 3 R to Q Kt seventh + |
| 4 K to B third | 4 K to Kt, wins. |

### THIRTEENTH POSITION.

*White*—K at Q Kt third, Rook at K Kt third.

*Black*—K Q Kt 4, R K R 4, Pawns Q R 6, Q Kt 5.

Whoever move first, the game is drawn.

#### FOURTEENTH POSITION.

*White*—K at Q, B at K R eighth, P at K R fourth.
*Black*—K Q Kt 8, Pawns Q R 7, Q B 2, K Kt 3.
Drawn game. Suppose White to move :

| | |
|---|---|
| 1 B to Q R | 1 K × B |
| 2 K to B | 2 B P one—Had you played K |
| | to B 2, he pushes this P 2. |
| 3 K to B second | 3 B P one |
| 4 K to B | 4 B P one |
| 5 K to B second | 5 B P one |
| 6 K to B (best) | 6 Kt P one |

7 If you push R P, he advances Kt P, and wins. You there-fore now take Kt P, and he draws by playing B P.

#### FIFTEENTH POSITION.

*White*—K at his B sixth, Rook at K Kt.
*Black*—K Q, R Q B 2, Pawns K B 2, K Kt 3.
White, having to move, draws by R K, preventing adverse King's passage across.

#### SIXTEENTH POSITION.

*White*—King alone on Q B second.
*Black*—K at adv Q R, Kt at K third, P at Q R sixth.
White, with the move, draws by attacking P, and then keeping K on Q B 2, and Q B. If Black's K were originally on Q R 7, he would win by force, and so he would were Kt on any black square of the board, at starting, instead of a white.
Change the shape of the position thus :

*White*—K at Q
*Black*—K at adv Q R, P Q R seventh, Kt K second.
White can now draw as before, but must play on to a square of the same colour as the Knight's present seat, or would lose.

#### SEVENTEENTH POSITION.

*White*—King at Q Kt, Q R P at home, unmoved.
*Black*—Q R P at sixth—Place Black King, with one Kt, or with either one of his Bishops, where you will, except in a situation of actually giving mate, and the game is drawn.

#### EIGHTEENTH POSITION.

*White*—K at Q Kt, Q Kt P unmoved.
*Black*—K at Q sixth, B at Q fifth, P at Q Kt sixth.
Drawn by its nature ; but if Black had Knight on the board, instead of B, he could win, by closing up your K in corner, and compelling you to take Kt with P.

#### NINETEENTH POSITION.

*White*—K K B 5, Kt K 2, B K 8, P K Kt 2.
*Black*—K at K R fifth, P at K R third.

White to mate in four moves.     You begin by placing Bishop on K R 5, compelling Black to take ; and then + at Kt 3.

*White*—K K B, Q Q Kt 4, K P, K Kt P, and Q B P, unmoved.
*Black*—K alone at his sixth.

White can mate in four moves.     You first play Q to her sixth, and then K Kt P 2.

<p style="text-align:center">END OF BOOK III.</p>

<hr>

# BOOK IV.

## MISCELLANEOUS.

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## CHAPTER I.

### ON GIVING PAWN AND MOVE.

THE advantage of a Pawn given at the commencement of the game, has been always considered as leading to the winning of such game, more especially as the Pawn allowed is the King's Bishop's Pawn, the loss of which exposes the King to a vehement and early attack.   To give any other Pawn, were, in truth, giving far less odds ; and it may be doubted, whether giving the Rook's Pawn would be giving any odds at all, or at least such advantage would be so slight it could hardly be computed.   The odds of Pawn and move, are allowed to be much the same as giving the odds of the drawn games in equal play.   De la Bourdonnais commits himself by a startling assertion prefixed to the very slight sketch of the Pawn and move opening given in Palamede, vol. ii, 1837, p. 477.   He there says, " l'avantage du Pion et trait doit presque toujours donner à celui qui le reçoit le gain de la partie ; cependant, il se trouve quelquefois des parties remises au Pion et trait, quoique de part et d'autre l'on ait joué tous les coups justes."   I call this theory startling, since it is not borne out by practice, defying any one to show me a Pawn and move game drawn by second player, in which rigid analysis by competent authorities could not point out a flaw in the first player's tactics.

The chief difference between Pawn and two moves, and Pawn and move, lies in this, that whereas in the former, you, giving the odds, are cramped and crowded through a long series of moves ; in the latter, you are morally sure to get your men out tolerably early, and deploy your forces in the open field, thus ensuring at

least an open fight. In the first case, you are confined in a fortress battered by a hostile train of artillery, from which, sally is proportionably difficult ; in the second case, you are intrenched with a minor force in a strong position, from which, with due care, you can always emerge to form a ranged battle-front, though inferior to your adversary in point of numbers. Still, I hold that custom attaches too much superiority to the one description of odds, and believe there is much less advantage in the second move than generally considered to exist. The two moves often lead to the player's advancing his superior force of Pawns too far ; and I have seen many good players lose at Pawn and two moves, and win at Pawn and move. To abandon a move is not always very pernicious, witness the King's Pawn one opening. I throw this out for reflection, believing that custom's chain frequently forms our opinions, and that we continue to act in the dark on such opinions, without sufficiently often renewing them by thought and reflection. It is the Pawn—the Pawn that wins ; and not so much the one move or two moves. M. Des Chapelles much preferred yielding the two moves, to the one move ; while several other first-rates equally prefer giving the apparently larger odds, and win more games at them than at Pawn and move, the first player being so much more apt to commit himself by an error in the opening. Still, rigidly speaking, the best moves being played on both sides, and in both openings, the Pawn and two moves are decidedly the larger species of odds.

I proceed to give the best modes of opening the game, receiving and giving Pawn and move, as printed by me last year in the Palamède, collected chiefly from the games actually played by the first players, and beginning with an examination of the very superficial analysis of this opening laid down by De la Bourdonnais, comprised by that great master in four openings only.

### EXAMPLE 1.

Throughout this Essay, I suppose " Black " to give the Pawn and move ; " White " being consequently always first player, and Black's King's Bishop's Pawn taken off the board, at the commencement of each Example.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 Q Kt B 3 |
| 2 Q P two | 2 K P 2—This is the old way of playing the game, and is justly reprehended by De la Bourdonnais as dangerous. Black should rather answer with K P 1, or, better still, with Q P 2. |
| 3 Q P 1—Not so good as changing Pawns, and then advancing K B P 2. | 3 Q Kt K 2 |
| 4 Q B K Kt 5 | 4 K Kt B 3—Rather play Q P 1 |
| 5 B × Kt | 5 P × B |
| 6 Q K R 5 + | 6 Kt covers |

7  K Kt to B 3           7  Q to K 2

8  Q P 1—Black must not capture this Pawn here ; since if he take with Q, you move K Kt K R 4, and if he take with Q B P, you gain a splendid position by moving K B Q B 4.  This sacrifice was invented by Salvio.    8  Q K Kt 2

  9  P × P                    9  Q K R 3
10  Q × Q                   10  B × Q

       This opening is in favour of first player.

### EXAMPLE 2.

| WHITE. | BLACK. |
|---|---|
| 1  K P 2 | 1  Q Kt B 3 |
| 2  Q P 2 | 2  K P 1 |
| 3  K B P 2 | 3  Q P 2 |
| 4  K P 1 | 4  K Kt R 3 |
| 5  Q B P 1 | 5  Q Kt K K 2—Black brings round |

this Knight to support the weak wing of his position.

| 6  K B Q 3 | 6  Q Kt K B 4 |
| 7  K Kt B 3 | 7  K B K 2 |
| 8  Q K 2 | 8  Q B P 2 |
| 9  Q B K 3 | 9  Q Q Q Kt 3 |
| 10  P × P | 10  K B × P |
| 11  B × B | 11  Q × B |

Here De la Bourdonnais dismisses the game, as (in his words) *à peu près égale.*  The fact is, your third move (K B P 2) was weak, and is very seldom good in this opening ; and, I believe, second player could have taken even more advantage of your feeble play than he has done.  Still you have your Pawn, though he has in return what De la Bourdonnais was wont so well to characterize, as *une petite position.*

### EXAMPLE 3.

| WHITE. | BLACK. |
|---|---|
| 1  K P 2 | 1  K P 1 |

2  K B P 2—De la Bourdonnais unhesitatingly prefers this move to any other, and pronounces it as much stronger here than Q P 2.  With all respect to so illustrious a name, I cannot agree in this dictum, finding from experience that first player, by moving K B P 2, weakens his right wing, and invalidates in some measure his power of castling.

              2  Q P 2

3  K P 1                  3  Q B P 2 — Black has now a better opening than he should have, and this in consequence of De la Bourdonnais' pet move K B P 2.

| 4  Q B P 1 | 4  Q Kt B 3 |
| 5  K B Q 3 | 5  K Kt R 3 |
| 6  K B Q B 2 | 6  Q Q Q Kt 3 |
| 7  K Kt B 3 | 7  Q B Q 2 |
| 8  Q R P 1 | 8  K B K 2 |

| | |
|---|---|
| 9 Q P 2 | 9 Q R Q B |
| 10 Castles | 10 Castles |

Again, does De la Bourdonnais dismiss this as *Partie à peu près égale;* though he adds, Black is yet minus a Pawn. I hold that both this and the previous opening are highly favourable for Black, and both are alike so, through your premature advance of K B P 2.

<div align="center">EXAMPLE 4.</div>

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 Q P 1 |
| 2 Q P 2 | 2 K Kt B 3 |
| 3 K B Q 3 | 3 K P 2 |
| 4 Q P 1 | 4 Q B P 1 |
| 5 Q B P 2 | 5 K B K 2 |

6 K B P 2—The advance now of K B P 2 is quite another sort of thing, since the position in the centre is formed and locked up.

| | 6 Q B K Kt 5 |
|---|---|
| 7 K Kt B 3 | 7 Q Q Kt 3 |
| 8 K R P 1 | 8 B × Kt |
| 9 Q × B | 9 Q Kt Q 2 |
| 10 Q Kt B 3 | 10 Castles K R |
| 11 K B P advances. | |

This game De la Bourdonnais dismisses as being in your favour, through Black's having castled prematurely; in consequence of which you will be enabled to push Pawns on his King.

<div align="center">EXAMPLE 5.</div>

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 Q Kt B 3 |
| 2 Q P 2 | 2 K P 2 |

3 Q P 1—It is certainly better to change Pawns, and then attack Kt with K B P.     3 Q Kt K 2

| 4 Q B Kt 5 | 4 K Kt B 3—It were better to |
|---|---|
| | move Q P 1. |
| 5 B × Kt | 5 P × B |
| 6 Q K R 5 + | 6 Kt Kt 3 |
| 7 K Kt B 3 | 7 Q K 2 |
| 8 Q P 1 | 8 Q K B 2 |
| 9 Q P × P | 9 K B Q B 4 |
| 10 Q Kt Q 2 | 10 Q P 1 |
| 11 K B Q Kt 5 + | 11 Q B Q 2 |
| 12 Q K B 5 | 12 Q R P 1 |
| 13 B × B + | 13 Q × B |
| 14 Q × K B P | 14 K R K B |
| 15 Q K Kt 5 | 15 Q × P |

This opening is in your favour; having two clear Pawns; but on the other hand, Black has a fine open game, and will deploy his forces speedily.

EXAMPLE 6.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 Q Kt B 3 |
| 2 Q P 2 | 2 K P 2 |
| 3 P × P | 3 Kt × P |
| 4 K B P 2 | 4 Q Kt K B 2 |
| 5 K B Q B 4 | 5 K Kt R 3 |

White has a good opening.

EXAMPLE 7.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 Q Kt B 3 |
| 2 Q P 2 | 2 K P 2 |
| 3 Q P 1 | 3 Q Kt K 2 |
| 4 Q B Kt 5 | 4 K Kt B 3 |
| 5 B × Kt | 5 P × B |
| 6 Q + | 6 Kt Kt 3 |
| 7 K Kt B 3 | 7 Q K 2 |
| 8 Q P 1 | 8 Q × P |
| 9 K Kt R 4 | 9 K B Kt 2 |
| 10 Kt × Kt | 10 P × Kt |
| 11 Q × P + | 11 K K B |

This opening is decidedly in favour of White, and its latter
moves prove that Black's fourth move should be Q P 1, instead of
K Kt K B 3.

EXAMPLE 8.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 Q Kt B 3 |
| 2 Q P 2 | 2 K P 2 |
| 3 Q P 1 | 3 Q Kt K 2 |
| 4 Q B Kt 5 | 4 K Kt B 3 |
| 5 B × Kt | 5 P × B |
| 6 Q + | 6 Kt Kt 3 |
| 7 K Kt B 3 | 7 K B Q B 4 |
| 8 K Kt R 4 | 8 K K B 2 |

9 Q P 1—The potency of this sacrifice in analogous positions
cannot be too largely exemplified.

| | 9 Q K B |
|---|---|
| 10 K B + | 10 K K |
| 11 Kt × Kt | 11 P × Kt |
| 12 Q × P + | 12 K Q |

You have a fine position, and the opening is decidedly in your
favour.

EXAMPLE 9.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 Q Kt B 3 |
| 2 Q P 2 | 2 K P 2 |
| 3 Q P 1 | 3 Q Kt K 2 |
| 4 Q B Kt 5 | 4 Q P 1—His best move. |

| | |
|---|---|
| 5 B × Kt | 5 Q × B |
| 6 K B Q 3 | 6 K Kt P 1 |
| 7 K Kt K 2 | 7 K B K R 3 |
| 8 Q Kt Q 2 | 8 K Kt B 3 |

This opening is favourable for Black, and tends to prove that at move 3 you should change Pawns, rather than push Pawn upon Knight.

### EXAMPLE 10.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 Q Kt B 3 |
| 2 Q P 2 | 2 K P 2 |
| 3 Q P 1 | 3 Q Kt K 2 |
| 4 Q B P 2 | 4 K Kt B 3 |
| 5 Q Kt B 3 | 5 Q P 1 |
| 6 K B P 2—This move is weak. | |
| | 6 P × P |
| 7 Q B × P | 7 Q Kt K Kt 3 |

The opening is favourable for Black.

### EXAMPLE 11.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 Q Kt B 3 |
| 2 Q P 2 | 2 K P 2 |
| 3 Q P 1 | 3 Q Kt K 2 |
| 4 Q B Kt 5 | 4 Q P 1 |
| 5 K B Q 3 | 5 K Kt P 1 |
| 6 K R P 2 | 6 K R P 1 |

In favour of Black.

### EXAMPLE 12.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 Q Kt B 3 |
| 2 Q P 2 | 2 Q P 2—This move is slightly |

preferable to K P 2, and hence we believe White's second move should have been Q Kt B 3, instead of Q P 2.

| | |
|---|---|
| 3 K P 1 | 3 Q B K B 4 |
| 4 K Kt B 3 | 4 K P 1 |
| 5 Q B P 2 | 5 B × Kt |
| 6 R × B | 6 K B + |
| 7 Q B Q 2 | 7 B × B + |
| 8 Q × B | 8 K Kt K 2 |

Considering the Pawn given, this opening is not unfavourable for Black, since he is no longer crowded in his position.

### EXAMPLE 13.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 Q Kt B 3 |
| 2 Q P 2 | 2 Q P 2 |
| 3 K P 1 | 3 Q B K B 4 |
| 4 Q B P 1 | 4 K P 1 |
| 5 K Kt B 3 | 5 K Kt K 2 |

|         |            |
|---------|------------|
| 6 Q B Kt 5 | 6 K Kt P 1 |
| 7 K B Q 3 | 7 K R P 1 |
| 8 K B × B | 8 K P × B |
| 9 B × Kt | 9 Kt × B |
| 10 K R P 2 | |

This opening is in your favour, chiefly by reason of your passed King's Pawn, which becomes highly dangerous to your adversary.

## — EXAMPLE 14.

| WHITE. | BLACK. |
|--------|--------|
| 1 K P 2 | 1 Q Kt B 3 |
| 2 Q P 2 | 2 Q P 2 |
| 3 K P 1 | 3 Q B K B 4 |
| 4 Q B P 1 | 4 K P 1 |
| 5 K B Q 3 | 5 B × B |
| 6 Q × B | 6 Q Kt K 2 |
| 7 K Kt K 2 | 7 Q B P 2 |

8 Castles—Black offers a Pawn, but none but an *ignoramus* would take it, since to do so were quite to break up your array.

8 Q Kt B 3

Opening advantageous to first player.    Your King has castled, and Black cannot deploy his force under some moves.

## EXAMPLE 15.

| WHITE. | BLACK. |
|--------|--------|
| 1 K P 2 | 1 Q Kt B 3 |

2 Q Kt B 3—This is White's best move.

| | |
|--------|--------|
| | 2 K P 1 |
| 3 Q P 2 | 3 K B Q Kt 5 |
| 4 K Kt B 3 | 4 K Kt K 2 |
| 5 Q P 1 | 5 P × P |
| 6 P × P | 6 B × Kt + |
| 7 P × B | 7 Q Kt Q Kt |

White has a splendid game.

## EXAMPLE 16.

| WHITE. | BLACK. |
|--------|--------|
| 1 K P 2 | 1 Q Kt B 3 |
| 2 Q Kt B 3 | 2 K P 2 |
| 3 K B Q B 4 | 3 K Kt B 3 |
| 4 K Kt B 3 | 4 K B Q B 4 |
| 5 Castles | 5 Q P 1 |
| 6 Q P 1 | 6 Q K 2 |

This opening is good for White.    Your opponent cannot castle on account of the situation of your K Bishop, and your position will improve every move, supposing you to adopt the best play of which your situation is susceptible.

## EXAMPLE 17.

| WHITE. | BLACK. |
|--------|--------|
| 1 K P 2 | 1 Q Kt B 3 |

| 2 Q Kt B 3 | 2 K P 1 |
| 3 Q P 2 | 3 Q P 2 |
| 4 K P 1 | 4 Q Kt K 2 |
| 5 Q B K Kt 5 | 5 Q B Q 2 |
| 6 K B Q 3 | 6 K Kt P 1 |
| 7 K R P 2 | |

White has fine game. Black's pieces are crowded unnecessarily, showing that his opening has not been *première qualité*.

## EXAMPLE 18.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K Kt R 3 |
| 2 Q P 2 | 2 K Kt K B 2 |
| 3 Q B P 2 | 3 K P 1 |
| 4 Q Kt B 3 | 4 Q B P 2 |
| 5 Q P 1 | 5 Q P 1 |
| 6 K B P 2 | 6 Q Kt R 3 |
| 7 K Kt B 3 | 7 K Kt P 1 |
| 8 K R P 2 | 8 K B Kt 2 |
| 9 K R P 1 | 9 K P 1 |
| 10 K R P × P | 10 K R P × P |
| 11 R × R + | 11 B × R |
| 12 K B Q 3 | 12 Q K B 3 |
| 13 P × P | 13 Kt × P |

Rather in favour of the player giving the odds; his Queen being well placed, and all his pieces having the faculty of coming forth.

## EXAMPLE 19.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K Kt R 3 |
| 2 Q P 2 | 2 K Kt B 2 |

3 K B Q 3—This is much better than K B to Q B 4; indeed the latter move is mostly comparatively weak, when Black moves King's Pawn only one square, whether Pawn and move are given or not.

| | 3 K P 1 |
| 4 K Kt B 3 | 4 Q P 2 |
| 5 K P 1 | 5 Q B P 2 |
| 6 Q B P 1 | 6 Q Kt B 3 |
| 7 Castles | 7 Q Q Kt 3 |
| 8 Q R P 2 | 8 Q B Q 2 |
| 9 K B Q B 2 | 9 K B K 2 |
| 10 Q Q 3 | 10 Castles Q R |

This opening is rather favourable for second player. He will aim at securing the position of his King, while he advances Pawns on your King's encampment.

## EXAMPLE 20.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K Kt R 3—This mode of play |

was considered as the best by Philidor, but is strongly
condemned by De la Bourdonnais. For myself, I think
Black has no better move, and that De la Bourdonnais'
condemnation is quite unfounded.

| | |
|---|---|
| 2 K B Q B 4 | 2 K P 1 |
| 3 Q Kt B 3 | 3 K Kt K B 2 |
| 4 K B P 2 | 4 Q B P 1 |
| 5 Q K 2 | 5 K B Q B 4 |
| 6 K Kt B 3 | 6 Castles |
| 7 Q P 2 | 7 K B K 2 |
| 8 K B Q 3 | 8 Q P 2 |
| 9 K P 1 | 9 Q Kt Q 2 |
| 10 Q B K 3 | 10 K Kt P 1 |

First player has a good opening.

### EXAMPLE 21.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 Q P 1—It is equally good to move Q P 1 as K P 1. |
| 2 Q P 2 | 2 K Kt B 3 |
| 3 Q Kt B 3 | 3 Q Kt B 3 |
| 4 Q P 1 | 4 Q Kt K 4 |
| 5 K B P 2 | 5 Q Kt K B 2 |
| 6 K Kt B 3 | 6 K P 2 |
| 7 Q P × K P, *en passant.* | This is White's best move. |
| | 7 Q B × P |
| 8 K B P 1 | 8 Q B Q 2 |
| 9 K B Q B 4 | 9 Q Kt K 4 |
| 10 Kt × Kt | 10 P × Kt |

This opening is favourable for White, on account of his K B
battering the open diagonal.

### EXAMPLE 22.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 Q P 1 |
| 2 Q P 2 | 2 Q Kt Q 2 |
| 3 Q B P 2 | 3 K P 2 |
| 4 Q P 1 | 4 K Kt B 3 |
| 5 Q Kt B 3 | 5 K B K 2 |
| 6 K B P 2 | |

White has a good game, and might equally vary his leading
moves with safety. Black crowds his game unnecessarily by
playing on move 2, Q Kt Q 2.

### EXAMPLE 23.

| WHITE. | BLACK. |
|---|---|
| 1 Q P 2—This is safe enough, but less potent than K P 2. | |
| | 1 K P 1 |
| 2 Q B P 2 | 2 Q P 2 |
| 3 Q Kt B 3 | 3 K Kt B 3 |
| 4 K P 1 | 4 Q B P 1 |

| | |
|---|---|
| 5  K B P 2 | 5  K B Q 3 |
| 6  K Kt B 3 | 6  Castles |
| 7  Q B Q 2 | 7  Q B P 1 |
| 8  Q B P × P | 8  K P × P |
| 9  K B K 2 | 9  Q Kt B 3 |

This opening is in favour of Black, whose force is well developed. The student will observe that throughout this essay, when any particular opening is characterized as favourable for either party, I merely mean to style it so relatively to this description of game. Of course in the position before us White has still the better game, having the Pawn surplus.

<p style="text-align:center">EXAMPLE 24.</p>

<p style="text-align:center">WHITE.                BLACK.</p>

1 K P 2                 1 K P 1—Second player may vary his game by beginning with Q B P 2, or with Q Kt P 1, in order to play Q B Q Kt 2. I fear to tire the reader's patience by giving too many examples, and have therefore passed over these moves.

2 Q P 2—I consider this your best move, opening the centre of the board.        2 Q B P 1 — Better move at once Q P 2.

| | |
|---|---|
| 3  Q B P 2 | 3  Q P 1 |
| 4  Q Kt B 3 | 4  K Kt P 1 |
| 5  K B Q 3 | 5  K B K Kt 2 |
| 6  Q B K 3 | 6  K Kt K 2 |

Your game is so far well opened. Your best third move in this mode of opening is Q B P 2.

<p style="text-align:center">EXAMPLE 25.</p>

<p style="text-align:center">WHITE.                BLACK.</p>

| | |
|---|---|
| 1  K P 2 | 1  K P 1 |
| 2  Q P 2 | 2  Q B P 1 |
| 3  K B P 2—A weak move. | 3  Q P 2 |
| 4  K P 1 | 4  Q B P 1 |
| 5  Q B P 1 | 5  Q Kt B 3 |
| 6  K B Q Kt 5 | 6  Q Q Kt 3 |
| 7  B × Kt + | 7  P × B—This is his best mode of re-capturing. |
| 8  K Kt B 3 | 8  Q B R 3 |
| 9  K K B 2 | 9  P × P |
| 10  Kt × P | 10  Q B P 1 |

Highly in favour of Black. The advance of your K B P 2 completely opens up your position to his attack.

<p style="text-align:center">EXAMPLE 26.</p>

<p style="text-align:center">WHITE.                BLACK.</p>

| | |
|---|---|
| 1  K P 2 | 1  K P 1 |
| 2  Q P 2 | 2  Q B P 1 |
| 3  K B P 2 | 3  Q P 2 |
| 4  K P 1 | 4  Q B P 1 |

| WHITE. | BLACK. |
|---|---|
| 5 Q B P 1 | 5 Q Kt B 3 |
| 6 K Kt B 3 | 6 K Kt R 3 |
| 7 K B Q Kt 5—A weak move. | |
| | 7 Q B Q 2 — He may equally well play Q Q Kt 3. |
| 8 K B × Kt | 8 P × B — Better play, than retaking with B. |
| 9 Castles | 9 P × P |
| 10 Kt × P | 10 Q B P 1 |
| 11 K Kt B 3 | |

Giving Pawn, this opening is decidedly favourable for Black.

EXAMPLE 27.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 1 |
| 2 Q P 2 | 2 K Kt K 2 |
| 3 K B Q 3 | 3 Q P 2 |
| 4 K P 1 | 4 Q B P 2 |
| 5 Q B P 1 | 5 P × P |
| 6 P × P | 6 Q Kt B 3 |
| 7 K B Q B 2 | 7 Q B Q 2 |
| 8 Q R P 1 | 8 Q Q Kt 3 |
| 9 K Kt K 2 | 9 K Kt P 1 |
| 10 Castles | 10 K B Kt 2 |

This opening is in favour of Black; owing to a certain weakness in your centre, through the King's Pawn being so far advanced.

EXAMPLE 28.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 1 |
| 2 Q P 2 | 2 Q P 2 |
| 3 Q K R 5 + | 3 K Kt P 1 |

4 Q K 5—This mode of play was once considered as being the best extant for White; but I hold it on the contrary to be very bad for him, giving Black a decided advantage.

| | 4 K Kt B 3 |
|---|---|
| 5 Q B Kt 5 | 5 K B K 2 |
| 6 P × P | 6 Castles |
| 7 P × P | 7 K Kt Kt 5 |
| 8 B × B | 8 Q × B |
| 9 Q K 2 | 9 Kt × K B P, and Black wins. |

Many interesting variations spring from this opening.

EXAMPLE 29.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 1 |
| 2 Q P 2 | 2 Q P 2 |

3 P × P—It is not quite so good to take Pawn, as to advance here your K P. The latter appears to lose a move, and in playing even would be doubtless winning; but as you receive a Pawn, it is your best play.          3 P × P

| 4 Q K R 5 + | 4 K Kt P 1 |
| 5 Q K 5 + | 5 Q K 2 |
| 6 Q B K B 4 | 6 Q B P 1 |
| 7 K B K 2 | 7 K B K Kt 2 |
| 8 Q × Q + | 8 K Kt × Q |
| 9 K Kt B 3 | 9 Castles |

Considering he gives Pawn, Black has a good opening ; particularly as the Queens are gone.

### EXAMPLE 30.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 1 |
| 2 Q P 2 | 2 Q P 2 |
| 3 P × P | 3 P × P |
| 4 K Kt B 3 | 4 K Kt B 3 |
| 5 K B Q 3 | 5 Q B P 2 |

This opening is good for Black. His last move was the best he could play ; seeking to occupy the centre of the board, upon the Jaenisch principle.

### EXAMPLE 31.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 1 |
| 2 Q P 2 | 2 Q P 2 |
| 3 K P 1 (best move) | 3 Q B P 2—This move appears |

    to give Black some attack, but it is only temporary if you take proper care.

| 4 K B Q 3 | 4 K Kt P 1 |

5 K R P 2 — Generally, you do well to advance the Pawns on King's side in this game, especially the K R P ; but you must be careful not to do so indiscriminately, as in many cases you weaken your force by so doing. The value of the advance of K R P in this opening is, on the whole, rather over-estimated. I say this advisedly and conscientiously.

| | 5 P × P |
| 6 K R P 1 | 6 K Kt P 1 |
| 7 K R P 1 | 7 K B K 2 |
| 8 Q + | 8 K Q 2 |

This opening is in your favour, though you have given up Pawn. Black's fifth move is over venturesome.

### EXAMPLE 32.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 1 |
| 2 Q P 2 | 2 Q P 2 |
| 3 K P 1 | 3 Q B P 2 |
| 4 K B Q 3 | 4 Q Q R 4 + |
| 5 Q B Q 2 | 5 Q Q Kt 3 |
| 6 Q K R 5 + | 6 K Q |
| 7 Q Kt B 3 | 7 Q B Q 2 |

| WHITE. | BLACK. |
|---|---|
| 8 K Kt B 3 | 8 P × P |
| 9 Q Kt K 2 | 9 Q Kt B 3 |
| 10 K Kt × P | 10 Kt × Kt |
| 11 Q K R 4 + | 11 K B K 2 |
| 12 Q × Kt | 12 Q × Q |
| 13 Kt × Q | 13 B Q B 4 |

The opening is now highly favourable for White.   Black could probably have mended some of his moves.

### EXAMPLE 33.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 1 |
| 2 Q P 2 | 2 Q P 2 |
| 3 K P 1 | 3 Q B P 2 |
| 4 Q B P 1 | 4 Q Kt B 3 |
| 5 K B Q 3 | 5 K Kt P 1 |
| 6 K B Q B 2 | 6 Q B Q 2 |
| 7 K R P 2 | 7 P × P |
| 8 P × P | 8 Kt Q Kt 5 |
| 9 K R P 1 | 9 Kt × B + |
| 10 Q × Kt | |

Your opening is good.

### EXAMPLE 34.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 1 |
| 2 Q P 2 | 2 Q P 2 |
| 3 K P 1 | 3 Q B P 2 |
| 4 Q B P 1 | 4 Q Kt B 3 |

5 Q R P 1—This move is not weak here, but essential to be played in this mode of opening; for reasons sufficiently obvious.

| WHITE. | BLACK. |
|---|---|
| | 5 Q B Q 2 |
| 6 Q Kt P 2—Weak move. | 6 P × Q P |
| 7 P × P | 7 Q R Q B |
| 8 K Kt B 3 | 8 Q Q B 2 |
| 9 Q B K 3 | 9 Q R P 2 |
| 10 Q Kt P 1 | 10 Kt Q R 2 |
| 11 Q R P 1 | 11 Q Q B 7 |

Black has a good opening.   He aims at changing Queens, in order to establish his Rook on seventh line, a point of such vast general importance.

### EXAMPLE 35.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 1 |
| 2 Q P 2 | 2 Q P 2 |
| 3 K P 1 | 3 Q B P 2 |
| 4 Q B P 1 | 4 Q Kt B 3 |
| 5 K B P 2—Bad move. | 5 Q Q Kt 3 |
| 6 K Kt B 3 | 6 K Kt R 3 |
| 7 K B K 2 | 7 Q B Q 2 |

8 Castles—Dangerous in similar situations.

|  | 8 P × P |
| 9 P × P | 9 Q Kt × P |
| 10 Kt × Kt | 10 K B Q B 4 |

Black will win the game ; FIRST, through your premature advance of K B P ; and SECOND, through your castling with so dangerous an opening on your King, as left by your previous play.

EXAMPLE 36.

| WHITE. | BLACK. |
| --- | --- |
| 1 K P 2 | 1 K P 1 |
| 2 Q P 2 | 2 Q P 2 |
| 3 K P 1 | 3 Q B P 2 |
| 4 Q B P 1 | 4 Q Kt B 3 |
| 5 Q B K 3—Bad move. | 5 Q Q Kt 3 |
| 6 Q Kt P 1 | 6 Q B Q 2 |
| 7 K B P 2—Bad move. | 7 K Kt R 3 |
| 8 K Kt B 3 | 8 P × P |
| 9 P × P | 9 K B + |
| 10 Q Kt Q 2 | 10 K Kt K B 4 |

Black will win the game. In the Pawn-and-move Opening, many situations arise in which second player wins by marching K Kt to K R 3, and thence to K B 4 ; if you have, as in the present instance, prematurely advanced your King's Bishop's Pawn two.

EXAMPLE 37.

| WHITE. | BLACK. |
| --- | --- |
| 1 K P 2 | 1 K P 1 |
| 2 Q P 2 | 2 Q P 2 |
| 3 K P 1 | 3 Q B P 2 |
| 4 Q B P 1 | 4 Q Kt B 3 |
| 5 K Kt B 3 | 5 Q B Q 2 |
| 6 K B Q 3 | 6 Q Q Kt 3 |
| 7 K Kt Kt 5 | 7 K Kt P 1 |
| 8 Kt × K R P | 8 R × Kt |
| 9 B × P + | 9 R K B 2 |
| 10 B × R + | 10 K × B |

You have Rook and three Pawns in exchange for two minor pieces, and have also on the move, morally speaking, a perpetual check with Queen. In this state of things the game is in your favour, and you have played well ; but generally speaking, both in Pawn-and-move Opening, and Pawn-and-two-moves Opening, first player is wrong to purchase Rook and Pawns at so high a price ; the difficulty being so great to advance Pawns against a superior player. The present case is an exception to our rule ; arising from the fact of Black's Queen being away from home.

EXAMPLE 38.

| WHITE. | BLACK. |
| --- | --- |
| 1 K P 2 | 1 K P 1 |

| | |
|---|---|
| 2 Q P 2 | 2 Q P 2 |
| 3 K P 1 | 3 Q B P 2 |
| 4 K B Q 3 | 4 P × P—Black risks all con- |

sequences ; eager to regain his Pawn. I believe that
though the springs of defeat are hidden, he will lose the
game after this move, by its nature.

| | |
|---|---|
| 5 Q + | 5 K Q 2 |

You will now get a fine game with careful play, the opening
being decidedly in your favour, by reason of Black's having been
forced to move King ; and by so doing, to obstruct the *sortie* of
his pieces, and necessarily crowd his position.

### EXAMPLE 39.

| WHITE. | BLACK. |
|---|---|
| 1 K P 2 | 1 K P 1 |
| 2 Q P 2 | 2 Q P 2 |
| 3 K P 1 | 3 Q B P 2 |
| 4 K B Q 3 | 4 K Kt P 1 |
| 5 Q B P 1 | 5 Q Kt B 3 |
| 6 K R P 2 | 6 K Kt K 2—Black has several |

ways of procedure, when he finds you determined to push
K R P to its full extent.    One plan is to let your K R P
come to its 5th square, and then to advance K Kt P ; but
this is full of danger, and not to be recommended.    The
move K Kt K 2 is what I myself prefer.

7 K R P 1

In answer to this move, Black may either move K B K Kt 2,
or K R K Kt ; the latter being, in my opinion, slightly the better.
The opening may be termed of an average description ; being
about as much in your favour as when you commenced, but no
more.

## CHAPTER II.

### ON GIVING PAWN AND TWO MOVES.

THE Pawn and two moves advantage, yields certainly a game won
for White, by its nature, if the first player conduct his attack
with circumspection. The difficulty consists in seizing the pro-
per moment. If you attack with too much vivacity, and advance
the Pawns on the King's side too quickly, you compromise your
game ; as on the other hand, if you wait too long, your more
scientific adversary gets his men out into the field, regaining at
once the odds of the two moves, and having but the numerical
superiority of the one dead Pawn, opposed to his greater talent
for Chess combination and strategy. During the years 1843,
1844, and 1845, I presented numerous Chess articles for publica-
tion in the " Chess Player's Chronicle ;" among which was my
analysis of the Pawn-and-two-moves Opening ; here reproduced
in an improved form, including De la Bourdonnais' Essay on the

subject, printed ten years back in the Palamede. Black is supposed to give the King's Bishop's Pawn and the two first moves; Black's K B P must therefore be removed from the board throughout the whole of this section.

<div align="center">EXAMPLE 1.</div>

WHITE.                          BLACK.

1 K P and Q P two each—You cannot take your two moves in a better manner. The whole centre of the board is now open to you.                      1 Q Kt B third—Q P, or K P
      one, is rather stronger for the defence. One of these three
      moves is generally played.

2 Q P advances—I prefer Q Kt to B third.
                             2 Q Kt K fourth

3 K B P two                      3 Q Kt K B second — The Kt
      thus brought round strengthens his weak point; still your
      Pawns are strongly posted.

4 Q B P two—De la B. pronounces this to be wrong; as opening your game too much.     4 K P one — Should you take
      this Pawn, and change Queens, De la B. considers that
      your attack would be quite gone. You would still have
      your Pawn, but nothing more. In giving Pawn and two,
      the second player tries all he can to change off the pieces,
      and thus free himself from the embarrassment of a
      crowded position.

5 K Kt to B third                5 K B to Q B fourth
6 K B to Q third                 6 Q B P one
7 Q Kt to B third                7 K P × P
8 Q B P × P                      8 Q B P × P
9 P × P                          9 K Kt to B third

White has the Pawn, but has lost all advantage of the two moves. His opening has been therefore bad; owing to his fourth move.

<div align="center">EXAMPLE 2.</div>

WHITE.                          BLACK.

1 K P and Q P two each     1 Q Kt to B third
2 K B to Q third          2 K P two — Black would do
      wrong to take Pawn with Knight, as you would + with
      Queen at King's Rook's fifth, and then move Queen to
      King's fifth.

3 K B P two—Well played; if Black take Pawn with Pawn, you get a fine game by pushing King's Pawn.
                       3 Q P one

4 Q P one                 4 Q Kt to K second
5 K B P advances—Premature; better bring out a piece.
                       5 K Kt P one

6 K Kt to R third         6 Q B P one
7 Q B P two               7 K K P × P
8 Q +                     8 K to Q second
9 K P × P                 9 Q B P × P

| | |
|---|---|
| 10 P × P | 10 Q + |
| 11 Q Kt to B third | 11 K Kt to B third |
| 12 Q to K B seventh | 12 K Kt × P |
| 13 Q B to Q second | 13 Kt × Kt |
| 14 B × Kt | 14 Q to Q fourth |

Black has regained Pawn, and the game is equal.

### EXAMPLE 3.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two each | 1 Q Kt to B third |
| 2 K P one | 2 Q P two |

3 K B to Q third—Well played ; if Black answer by moving
K Kt P one, you push K R P two, in order to attack his left
wing, so materially weakened by the absence of K B P. If,
again, he answer by taking Q P with Kt, you would win the piece,
first chg with Q, at K R fifth, and on his moving K, with Q, at
K Kt 4, then pinning Kt, if interposed, with B.

| | 3 Q B to K third |
|---|---|
| 4 K Kt to B third | 4 Q to Q second |
| 5 Castles | 5 Castles |
| 6 Q B P one | 6 K Kt P one |
| 7 Q B to K third | 7 K Kt to R third |
| 8 Q B to Q second | 8 K B to Kt second |

9 Q Kt P two—You have preserved your advantage. You
secure an attack on the side he has castled, by advancing the
Pawns on your left wing ; while Black cannot do the same by
your King's situation.

### EXAMPLE 4.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two each | 1 Q Kt to B third |
| 2 Q Kt to B third | 2 K P two |
| 3 P × P | 3 Kt × P |
| 4 K B P two | 4 Kt to K B second |
| 5 K B to Q B fourth | 5 K Kt to R third |
| 6 K Kt to B third | 6 K B to Q B fourth |
| 7 K Kt to his fifth | |

White has a splendid game.

### EXAMPLE 5.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two each | 1 Q Kt to B third |
| 2 Q Kt to B third | 2 K P one |
| 3 K Kt to B third | 3 Q P two |
| 4 K P one | 4 K Kt P one |
| 5 K R P two | 5 K B to Kt second |
| 6 K B to Q third | 6 K Kt to K second |
| 7 K R P advances, and White has a fine game. | |

### EXAMPLE 6.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 K P one |

| 2 K B to Q third | 2 Q P two |
|---|---|
| 3 K P advances | 3 K Kt P one |
| 4 K R P two | 4 Q B P two |
| 5 Q B P one | 5 Q Kt to B third |
| 6 K R P one | 6 K Kt P one |
| 7 K Kt to R third | 7 K B to K second |
| 8 K R P one | 8 Q to Q Kt third |
| 9 Q + | 9 K to Q |

10 Q to K B seventh, with a strong game.

EXAMPLE 7.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two each | 1 K P one |
| 2 K B to Q third | 2 Q B P two |
| 3 K P one | 3 Q + |
| 4 Q B covers | 4 Q to her Kt third |
| 5 Q + | 5 K to Q |
| 6 Q Kt to B third | 6 P × P |
| 7 Q Kt to K fourth | 7 Q Kt to B third |
| 8 K Kt to B third | 8 K Kt to K second |
| 9 Castles K R | 9 K Kt P one |

10 Q to K Kt fifth, and White has a fine opening.

EXAMPLE 8.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 Q P one |
| 2 K B to Q third | 2 Q Kt to Q second |
| 3 K B P two | 3 K P two |
| 4 Q B P one | 4 K Kt to B third |
| 5 K Kt to B third | 5 K P × B P |
| 6 Q B × P | 6 K B to K second |
| 7 K Kt to Kt fifth | 7 Q Kt to K B |
| 8 Q to Q Kt third | 8 Q P one |
| 9 Q B to K fifth | 9 Q Kt to K third |
| 10 B × Kt | 10 B × B |
| 11 Kt × Kt | 11 B × Kt |
| 12 K P advances | 12 K B to K second |

13 Castles, and has a strong opening.

Here closes De la Bourdonnais' analysis; which it is to be wished he had carried out to greater length. I append some openings, at the same odds, from games actually played by first-rate players.

EXAMPLE 9.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 Q Kt to B third |
| 2 K B to Q third | 2 K P two |
| 3 K B P two | 3 Q P one |
| 4 Q P one | 4 Q Kt to K second |
| 5 K B P one | 5 K Kt P one |
| 6 K Kt to R third | 6 Q B P one |

| | |
|---|---|
| 7 Q B P two | 7 K Kt P × P (A.) |
| 8 Q + (B.) | 8 K to Q second |
| 9 Q to K B seventh (C.) | 9 Q to K |
| 10 K Kt to Kt fifth | 10 K R P one |
| 11 Q × Q + | 11 K × Q |
| 12 Kt to K sixth | 12 B × Kt |
| 13 P × B | 13 P × P |
| 14 B × P | 14 K Kt to B third |
| 15 Q Kt to B third | |

Black has regained Pawn, and has a good game.

### Variation A.

| | |
|---|---|
| | 7 K Kt to B third |
| 8 K Kt P two | 8 P × K B P |
| 9 K Kt P × P | 9 Q Kt to K Kt |

10 Q Kt to Q second—You have now a good game, which tends to show that Black, at move 7, should take P with P.

### Variation B.

| | |
|---|---|
| 8 K P × P | 8 K Kt to B third |
| 9 Q B to Kt fifth | 9 Q Kt to K Kt |

You have as yet your Pawn; but it is doubtful whether your real advantage is very material. De la Bourdonnais appears to be right in not approving of your advancing K B P at fifth move.

### Variation C.

| | |
|---|---|
| 9 K P × P | 9 Q B P × P |
| 10 P × P | 10 Q + |
| 11 Q Kt to B third | 11 K Kt to B third |
| 12 Q to K B seventh | 12 K Kt × P |
| 13 Q B to Q second | 13 Kt × Kt |
| 14 Q to K B sixth | 14 K R to K Kt |

You have lost Pawn, but have yet a good game.

### EXAMPLE 10.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 Q Kt to B third |
| 2 K B to Q third | 2 K P two |
| 3 K B P two | 3 P × Q P |
| 4 K P one | 4 K Kt to R third |
| 5 K Kt to B third | 5 B + |
| 6 Q B covers | 6 B × B + |
| 7 Q Kt × B | 7 Q P two |
| 8 Kt to K Kt fifth | 8 B to K B fourth |
| 9 Q + | 9 K to Q second |
| 10 B × B + | 10 Kt × B |
| 11 Q to K B seventh + | 11 Q Kt covers |
| 12 Q to K sixth + | 12 K home |
| 13 Kt to K B seventh | 13 Q to Q second |
| 14 Q × Q + | 14 K × Q |

| 15 Kt × R | 15 Kt to K sixth |
| 16 K to K second | 16 R × Kt |

You have gained the exchange ; but Black's Kt is well posted.

## EXAMPLE 11.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 K P one |
| 2 K B to Q third | 2 Q B P two |
| 3 Q P one | 3 Q P one |
| 4 Q B P two | 4 K Kt P one |
| 5 K R P two | 5 K B to Kt second |
| 6 K R P one | 6 K P one |
| 7 Q Kt to B third | 7 Q Kt to Q second |
| 8 Q Kt to Kt fifth | 8 Q Kt to K B third |
| 9 P × P | 9 P × P |
| 10 R × R | 10 B × R |

You have kept Pawn, and have a secure situation.

## EXAMPLE 12.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 Q Kt to B third |

2 K B P two—This move is weak, and not to be advised for general practice. Your best move after all, in answer to Q Kt B third, is Q Kt also to Q B third. In fact, on your bringing Q Kt to B 3 here, and in numerous other cases, receiving these odds, the whole game may be said to turn.

|  | 2 Q P two |
| 3 K B P one | 3 P × P |
| 4 Q + | 4 K to Q second |

5 K B to Q B fourth, and you have a strong attack, although you have lost your Pawn.

## EXAMPLE 13.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 Q Kt to B third |
| 2 K P one | 2 Q P two |
| 3 Q B P one | 3 K P one |
| 4 K B to Q third—Well opened for White. | |

## EXAMPLE 14.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 Q Kt to B third |
| 2 K B to Q third | 2 K P two |
| 3 Q P one | 3 Q Kt to K second |
| 4 K B P two | 4 P × P |
| 5 B × P | 5 Q Kt to K Kt third |

You have your Pawn ; but no further advantage. Your fourth move is weak.

## EXAMPLE 15.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 Q Kt to B third |

| | |
|---|---|
| 2 K B to Q third | 2 K P two |
| 3 Q P advances | 3 Q Kt to K second |
| 4 Q B to Kt fifth | 4 K Kt to B third |

Black's fourth move should rather be Q P one.

| | |
|---|---|
| 5 B × Kt | 5 P × B |
| 6 Q + | 6 Kt covers |
| 7 K B P two | 7 P × P |
| 8 K Kt to R third | 8 Q to K second |
| 9 Kt × P | 9 Q to K B second |

White has a fine game.

### EXAMPLE 16.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 Q Kt to B third |
| 2 K P one | 2 Q P two |
| 3 K R P two | 3 Q B to K B fourth |
| 4 K Kt P two | 4 B to K fifth |
| 5 K B P one | 5 B to K Kt third |
| 6 K R P one | 6 B to K B second |

Black has purposely manœuvred to engage you to advance your Pawns too far. You have your Pawn, but the odds of the two moves have vanished.

### EXAMPLE 17.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 Q Kt P one |
| 2 K B to Q third | 2 Q B to Q Kt second |
| 3 K P one | 3 K Kt P one |
| 4 Q to K Kt fourth | 4 Q B to Q fourth |
| 5 Q Kt to B third | 5 Q B to K third |
| 6 Q to K Kt third | 6 Q P two |
| 7 K Kt to B third | 7 Q Kt to B third |
| 8 Q B to K third | 8 K B to R third |

You have a good game. Black's position is constrained and unnatural.

### EXAMPLE 18.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 K P one |
| 2 K B to Q third | 2 Q B P two |
| 3 K P one | 3 Q to Q R fourth + |
| 4 Q B in | 4 Q to Q Kt third |
| 5 Q + | 5 K to Q |
| 6 Q to K B seventh | 6 K Kt to K second |
| 7 Q Kt to B third | 7 P × P |
| 8 Q Kt to Kt fifth | 8 Q to Q B fourth |
| 9 K Kt to B third | 9 Q Kt to B third |
| 10 Castles K R | 10 Q R P one |
| 11 Q Kt to Q sixth | 11 K to B second |
| 12 Q to K B fourth | 12 K Kt to Q fourth |
| 13 Q to K fourth | 13 B × Kt |

14 P × B +                    14 Q × P

This opening has been slightly to the advantage of Black, though he is yet crowded.

<div align="center">EXAMPLE 19.</div>

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two each | 1 K P one |
| 2 Q B P two | 2 Q Kt to B third — What we |

may term the old school of play, would here move Q B P one. De la Bourdonnais preferred Q Kt to B third. The present is one of his openings against Szen.

| 3 K Kt to B third | 3 Q P two |
| 4 K P one | 4 B + — De la Bourdonnais |

always changed off as much as possible, giving Pawn and two.

| 5 Q Kt to B third | 5 K Kt to K second |
| 6 K B to Q third | 6 Castles |
| 7 Q B to Kt fifth | 7 Q to K |

<div align="center">White has opened well.</div>

<div align="center">EXAMPLE 20.</div>

| WHITE. | BLACK. |
|---|---|
| 1 K P two, Q P two | 1 Q Kt to B third |
| 2 Q P one | 2 Q Kt to K fourth |
| 3 K B P two | 3 Q Kt to K B second |

If White here pushes K P one, he moves K P one also; and on your then playing Q B P two, he may move Q P one, and the opening is slightly in his favour; that is, I consider you to retain Pawn, but to have lost the two moves. Pushing Q P on Kt at move 2, is certainly inferior to playing Q Kt to B third. In a translation of my sketch of Pawn-and-two Opening, printed by St. Amant in his Palamede, that judicious critic justly remarks that Q Kt B 3, played early for White, appears to be my favourite move. Indeed, it breaks up half the modes of play which Black can otherwise adopt, at a blow.

| 4 K B to Q third | 4 K P two |
| 5 K Kt to B third | 5 Q P one |
| 6 Q B P two | 6 K Kt to B third |
| 7 Q Kt to B third | 7 Q B P one |
| 8 Castles ; and White's opening is undoubtedly good. | |

<div align="center">EXAMPLE 21.</div>

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 Q P one |
| 2 Q B P two | 2 K P one |
| 3 Q P one | 3 K P one |
| 4 Q Kt to B third | 4 K Kt to B third |
| 5 K B P two | 5 K B to K second |

In this species of opening, White looks strong, but as I presume him to be playing with a superior in force, I doubt his having any advantage beyond the numerical Pawn. His Pawns are too far advanced.

### EXAMPLE 22.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 K P one |
| 2 K B to Q third | 2 Q B P two |
| 3 Q P one | 3 Q P one |
| 4 Q B P two | 4 K Kt to B third |
| 5 K B P two | 5 P × P |

6 K P × P—The opening now turns in favour of Black; always allowing you to have yet your Pawn. Your King's Bishop's Pawn is weak, thus advanced.

### EXAMPLE 23.

| WHITE. | BLACK. |
|---|---|
| 1 K P and Q P two | 1 K P one |
| 2 K B P two | 2 Q P two (best) |
| 3 K P one | 3 Q B P two |
| 4 Q B P one | 4 Q Kt to B third |
| 5 K Kt to B third | 5 Q to Q Kt third |
| 6 K B to Q third | 6 K Kt to R third |
| 7 Q to Q Kt third | 7 Q B P one |
| 8 Q × Q | 8 P × Q |

Black has a fine game. Your advancing K B P was weak, and changing Q has strengthened him on that side.

| | |
|---|---|
| 9 K B to Q B second | 9 P to Q Kt fourth |
| 10 K Kt to Kt fifth | 10 K Kt P one |
| 11 Kt × R P | 11 R × Kt |
| 12 B × P + | 12 R to B second |

In receiving Pawn and two, this sort of position frequently arises, in which you can get Rook and two Pawns, as now, for Bishop and Knight; and this, with the Queens on, as well as off, the board. M'Donnell always considered this exchange in favour of Black, and I am of the same opinion, that is, in positions analogous to the one before us.

### EXAMPLE 24.

| WHITE. | BLACK. |
|---|---|
| 1 K P two, Q P two | 1 Q Kt to B third |
| 2 Q Kt to B third | 2 K P two |
| 3 P × P (best) | 3 Kt × P |
| 4 K B P two | 4 Q Kt to K B second |
| 5 K B to Q B fourth | 5 K Kt to R third |
| 6 K B P one | 6 K B to Q Kt fifth |
| 7 K Kt to B third | 7 Q to K second |

White may now either castle, or move Queen to K second, having, in either case, an excellent game.

### EXAMPLE 25.

| WHITE. | BLACK. |
|---|---|
| 1 K P two, Q P two | 1 K P one |
| 2 K B P two | 2 Q B P two (if ) |
| 3 Q B P one | 3 Q B P × P |

| WHITE | BLACK |
|---|---|
| 4  Q B P × P | 4  K Kt P one |
| 5  K R P two | 5  K B to Kt second |
| 6  K R P one | 6  K Kt to K second |
| 7  K R P one | 7  B to B |
| 8  K Kt P two | 8  Q P two |
| 9  K P one | |

White has a secure game.

### EXAMPLE 26.

| WHITE. | BLACK. |
|---|---|
| 1  K P two, Q P two | 1  Q P one |
| 2  K B to Q third | 2  Q Kt to Q second |
| 3  K B P two | 3  K P two |
| 4  Q B P one (if) | 4  K Kt to B third |
| 5  K Kt to B third | 5  K P × K B P |
| 6  Q B × P | 6  K B to K second |
| 7  K Kt to Kt fifth | 7  Q Kt to K B |
| 8  Q to Q Kt third | 8  Q P one |

White has a good game.   M'Donnell played Black.

### EXAMPLE 27.

| WHITE. | BLACK. |
|---|---|

1  K P 1, K B Q 3—This mode of employing the two moves has been recently introduced by Mr. Mongredien.   The same mode of play had been previously printed by me as applicable to receiving P and 3 moves.   Mr. M.'s conception is ingenious, but if properly responded to, decidedly inferior, from the restraint imposed on the deployment of his forces, through the position of his K B.                    1  K Kt R 3—See also my next

example.

2  K Kt to B 3            2  Q P 1—Bad move.   He should play K Kt K B 2, and though your Pawn would remain, your two moves would have passed away.

| 3  K Kt K Kt 5 | 3  K Kt P 1 |
|---|---|
| 4  Kt × K R P | 4  R × Kt |
| 5  B × P + | 5  R covers |

6  B × R +, and has a splendid game, through the injudicious mode in which Black has suffered you to gain Rook and two Pawns for two minor pieces.   At the close of Example 23, I pronounced in favour of a similar exchange for Black ; but there his King is subsequently less exposed than in the present situation.

### EXAMPLE 28.

| WHITE. | BLACK. |
|---|---|
| 1  K P 1, K B Q 3 | 1  K Kt B 3 (best) |
| 2  K Kt P 2 | 2  K Kt P 1 |
| 3  K R P 2 | 3  Q P 2 |
| 4  K Kt P 1 | 4  K Kt R 4 |

Black has not regained his Pawn, but otherwise has a secure position.   While your K B remains on Q 3, it blocks up your force.

# CHAPTER III.

## ON GIVING PAWN AND THREE MOVES.

The odds of Pawn and three moves are very little inferior to receipt of Knight. You may employ your moves in advancing K P and Q P 2 each, seating B at Q 3 ; or may adopt the following new modes of play ; first published by me in 1835. It must be borne in mind that in taking the three moves you must not cross your own half of the board, pursuant to the Chess-code ; otherwise, your adversary having no K B P, you would at once force mate by taking your three moves thus :—

| WHITE. | BLACK. |
|---|---|
| 1 K P one, K B Q third, | |
| Queen +, &c. | |

### FIRST GAME.

Black gives Pawn and three moves.

| WHITE. | BLACK. |
|---|---|
| 1 K P one | |
| 2 K B Q third | |
| 3 Q K Kt fourth | |

The potency of these moves will be immediately seen on examining, *seriatim*, Black's several modes of counterplay.

If he advance K Kt P one, you mate in two moves.

If he push K Rook Pawn, you mate on the move.

If he move K Kt to K B third, you mate in two moves ; and if he play same Kt to R third, you leave Q *en prise*, and take K R P with Bishop. Play as he may, you force the gain of a second Pawn.

Checkmate being threatened at once on your part, he can only ward it off, then, by advancing one of his two centre Pawns, to make room for K to retreat from check. Accordingly:

In the first place,

3 K P one

4 B × K R P—You have now won the second Pawn ; for if he take B with R, you check with Q at K Kt's sixth, and win R ; and if he attack Q and B, by placing Kt at K B third, you check with B, and retreat Q.

In the second place,

3 Q P one

4 Q to K R fifth +      4 K to Q second

5 B × K R P, with a fine game ; and if Black answers by moving K Kt P one, which St. Amant, in the Palamede, erroneously supposes would win him a piece, you simply check off with Q at K Kt fourth, and sustain no loss.

### SECOND GAME.

| WHITE. | BLACK. |
|---|---|
| 1 K P one—2 K B Q third— | |
| 3 K Kt K R third | |

Here White varies his third move, in order to try its effects. Black may answer in many different ways. *Ex. gr.:*—

<div align="center">FIRST DEFENCE.</div>

|   |   |
|---|---|
|   | 3  K Kt P one |
| 4  K Kt to Kt fifth | 4  Q P two |
| 5  Kt × R P | 5  R × Kt |
| 6  B × P + | 6  R interposes |
| 7  B × R + | 7  K × B |

White has a strong game.  On your last move, you do better to take at once, than to play Q K R fifth, as Black would answer with Q B K third.

<div align="center">SECOND DEFENCE.</div>

|   |   |
|---|---|
|   | 3  K Kt to B third |
| 4  K Kt to Kt fifth | 4  If  Black move K Kt P, you |
|   | take K R P, as above.  If he move Q P one, you also |
|   | capture R P, as if he retake Kt with Kt, you check with Q. |
|   | 4  K P one |
| 5  Kt × R P | 5  Kt × Kt |
| 6  Q + | 6  K moves |
| 7  Q to K R fourth + | 7  K Kt to B third |
| 8  Q × R, wins. |   |

<div align="center">THIRD DEFENCE.</div>

|   |   |
|---|---|
|   | 3  K Kt to R third |
| 4  Q + | 4  P interposes ; for if he covers |
|   | with Kt you advance K Kt ; and if he then move K Kt P |
|   | one, you take P with B. |
| 5  B × P + | 5  K R P × B |
| 6  Q × P + | 6  Kt interposes |
| 7  K Kt to Kt fifth, and wins. |   |

<div align="center">FOURTH DEFENCE.</div>

<div align="center">3  Q P one</div>

4 You may now either check with Q, and then take K R P with B ; or may, instead, advance Kt to K Kt fifth ; having either way a fine game.

<div align="center">FIFTH DEFENCE.</div>

|   |   |
|---|---|
|   | 3  K P one |
| 4  Q + | 4  K to his second |

5 It would be wrong now to take K R's P with B, as he would play K Kt to B third.  You may safely enough vary the game by moving Kt K B fourth ; and should he then attack Q with Kt, you retreat Q to K R fourth, and afterwards advance K Kt P two : or, before moving Kt, you may check with Q at K R fourth ; compelling him to cover with Kt ; for, should he retreat K to K, your B would check.  Several other modes of play present themselves at this point of the opening ; of which the following is not the least important :—

5 K Kt to Kt fifth

If, in answer to this move, Black play Q to K, you change Queens, and win K R P.

If he move K R P, you may adopt either one of three different courses ; viz.—1, Kt to K B seventh—2, Check with Q.— or 3, Retreat Q K R fourth.

If Black now advance K Kt P one, you take it with B, and on his then attacking Q with Kt, retreat her to K R fourth.

If he now move K Kt to R third, you may at once take R P with Kt ; for if he take Kt with R, you win Q by checking with Q at K R fourth, and then with B at K Kt sixth,—taking Kt with B, when he interposes at K B second.   Lastly, if,

|  |  |  | 5  K Kt to B third |
|---|---|---|---|
| 6 | Q to K B seventh + (A.) | 6 | K moves |
| 7 | Q Kt to R third square, with a good position. | | |

### A.

A variation is appended upon this move, to show that you would do wrong to retreat Q to K R fourth, with the view, subsequently, of capturing K R P with Kt or B.  Suppose, therefore,

| 6 | Q to K R fourth | 6 | Q Kt to B third (best) |
|---|---|---|---|

In the first place,

| 7 | Kt × K R P | 7 | Q Kt to K fourth |
|---|---|---|---|
| 8 | Q to Q Kt fourth + | 8 | Q B P two |
| 9 | Q × Q B P + | 9 | Q P interposes, and wins Kt. |

In the second place,

7  B × K R P—If, instead, you move up K B P two, he plays Q Kt to Q Kt fifth.

|  |  | 7 | K Kt P moves |
|---|---|---|---|
| 8 | K Kt to K fourth | 8 | K B to Kt second |
| 9 | Kt × Kt | 9 | B × Kt |
| 10 | Q to K R sixth | 10 | Q to K Kt, and Black wins B ; |

whether you take Q with B, or play any other move.

END OF BOOK IV.

# APPENDIX.

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BILGUER, PAUL RUDOLPH VON.—Drei gleichzeitig gespielte Schachpartien.  Berlin, Veit, 1840.  A sheet, giving three games actually played by Bilguer, simultaneously ; one in the ordinary manner, the two others without board or men.

BILGUER, PAUL RUDOLPH VON.—Handbuch des Schachspiels en-

twurfen und angefangen von P. R. von Bilguer; fortgesezt und herausgegeben von seinem Freunde, Von Der Lasa. Berlin, Veit, 1843. 8vo. two books in one vol. pp. 376 and 124. Bilguer died little more than 20 years of age, an irreparable loss to the cause of Chess. This work was the joint production of Bilguer and Von Der Lasa; published by the latter after Bilguer's death. The name in full is Von Heydebrand und Der Lasa. The games really played in this volume were reprinted in my Chess Studies.

Billig, Ed. Der Rosselsprung, 1831. 24mo. pp. 64.

Bingham, J. S.—The incomparable game of Chess, translated from the Italian of Dr. Ercole del Rio. Lond. Stockdale, 1820. 8vo. pp. 340. This work is a translation of the 3rd edition of Ponziani, and it appears difficult to imagine how the English author could have fallen into the error of ascribing the book to Del Rio, when, at the head of the 3rd critical situation in the original, we find, "By the author of this volume, A. D. C. P." which letters mean "Avvocato Domenico Canonico Ponziani." Besides, had the translator ever seen the second (and best) edition, he would have found it there expressly stated, that the work was written by Ponziani. The name of "Bingham" is supposed to be fictitious, and the student is compensated for the omission of less than thirty of the famous "Semi-centuria di partiti," by the paper on Chess of Mr. Irwin's, here reprinted from the Transactions of the Irish Academy.

Bledow, L.—Zwei und funfzig Correspondenz-Partieen (including games played by correspondence between Berlin and Posen Clubs, with full variations). Berlin, Veit, 1843. 8vo. pp. 100.

Bolton, Rev. Horatio, author of many fine problems.—See Lewis on Chess, &c.

Bone, William, author of a number of fine problems; see Palamede, Bell's Life, Chess Player's Chronicle, the present volume, &c.

Brede, J.—Almanach fur Freunde vom Schachspiel. Altona, Hammerich, 1844, square, pocket size, 112 original problems on diagrams, with solutions, and 24 plans for moving Knight over the board.

Brown, Robert A. (of Leeds.)—Chess Problems; a collection of curious positions, forming one hundred ends of games. London, Gilbert, 1844. 12mo. pp. 140.

Brunetti, Francesco Saverio.—Giuochi delle Minchiate, Scacchi, et altri d'ingegno. Roma, Bernabo, 1747. 8vo.

Bryan, Thos. J.—Historique de la Lutte entre l'Editeur du Palamède, et l'Editeur du Chess Players' Chronicle. Paris, Tresse, 1845. 8vo. pp. 32. An ill-judged attack upon St. Amant; well replied to by the latter in Le Palamède.

Buke of ye Chesse (The).—Taken from an ancient MS., written about the beginning of the 16th century. Privately printed at

the Auchinleck Press by Sir Alexander Boswell, 1818. 4to. 42 leaves. Scottish black letter. Mr. Lowndes says, there were but forty copies printed.

BURCHELATI, BARTOLOMEO, Duello delli Scacchi, tratto da un' ode del Tuccio, 1548, and 1632.

## (C.)

CICCOLINI, CAV. GIUSEPPE. — Tentativo di un nuovo giuoco di Scacchi. In Roma, presso Francesco Bourlié, 1820. 16mo. 2 vol. in one, pp. 220. This work relates to a new Chess, played on a board of one hundred squares.

CICCOLINI, CAV. GIUSEPPE.—Il Nuovo Tesoro degli Scacchi, o sia Raccolta di partiti di varj autori ; compilata, ed aumentata. Roma, presso Francesco Bourlié, 1827. 8vo. 2 vol. pp. 244 and 350.

CICCOLINI, Del Cavallo degli Scacchi, per opera di Teodoro Ciccolini, Marchese di Guardiagrele. Paris, Bachelier, 1836. 4to. pp. 70, followed by upwards of twenty large plates. This volume exclusively treats on the march of the Knight ; not only on the common board, but on the larger field of one hundred squares, as well as the circular board of sixty-four.

CAÏSSA REDIVIVA ; OR, THE MUZIO GAMBIT, an heroi-comical Poem. By an amateur of Chess. London, Low, 1836. 18mo. The author was the late Rev. A. C. L. D'Arblay. The subject of his lyre is a game of Chess between La Bourdonnais and M'Donnell. Caïssa Rediviva was reprinted in the Philidorian.

CALVI, IGNACE.—Treatise on the Openings of Chess ; printed in the last volumes of the Palamede. It is understood to be Signor Calvi's intention to republish this valuable work in a separate form.

CORRESPONDENCE, COPY OF THE, between the French and English committees, relative to a proposed match at Chess, between M. Deschapelles and any player in England. London, A. H. Baily and Co., Cornhill, 1836. 8vo. pp. 16.

CAZENOVE, JOHN.—A selection of curious and entertaining games at Chess, that have been actually played. London, W. Marchant, 1817. 16mo. 87 leaves. All reprinted in my Chess Studies.

COZIO.—Il Giuoco degli Scacchi, osia nuova idea d'attachi, difese, e partiti del Giuoco degli Scacchi. Opera divisa in quattro libri, composta dal Conte Carlo Cozio. Coll' aggiunta in fine d'altre difese scritte dal medesimo Autore dopo la composizione del libro. In Torino, 1766. Nella Stamperia Reale. 8vo. 2 vol. pp. 357 and 382.

CERON, ALPHONSUS, of Grenada.—Del juego del Axedrez, sive de latrunculorum ludo, quem exactissime comprehendat. Vid. D. Nicholas Antonii Bibl. Hisp. T. 1. p. 13.

CARRERA, DON PIETRO.—Il Gioco degli Scacchi, diviso in otto libri, ne quali s'ingegnano i precetti, le vscite, ed i tratti posticci

del Gioco, e si discorre della vera origine di esso.  Con due discorsi, l'uno del Padre D. Gio Battista Cherubino, l'altro del Dottor Mario Tortelli.  Opera non meno vtile à professori del gioco, che diletteuole à gli studiosi per la varietà della eruditione cavata dalle tenebre dell' antichità.  In Militello, per Giouanni de' Rossi da Trento, 1617. 4to. pp. 600.  Under the name of Valentino Vespai, this writer published his " Risposta in difesa di Pietro Carrera," in answer to Salvio's " Apologia." Catania, Gio. Rossi, 1635. 4to.

CARRERA.—A Treatise on the Game of Chess, translated by W. Lewis. London, J. M. Richardson, 1822. 8vo. pp. 308. It is matter of regret, Mr. Lewis saw fit to omit several interesting chapters of the original.

CERUTTI, ABBE GIACINTO.—Author of a poem on Chess, in the French language, prefixed to the Stratagèmes des Echecs ; and in tom. iii. Montmaruhe's Dict.

CHAMPBLANC, F. D.—Das Kriegsspiel oder Schachspiel im Grossen.  Wien, Muller, 1824.  8vo.

CHESS.—An easy introduction to the Game of Chess. *Lond.* Ogilvie, 1806. 2 vol. 12mo., reprinted several times, Baldwin. 1 vol. 12mo.

CHESS-PLAYER'S CHRONICLE.— A monthly Chess Magazine. London : Hastings. 8vo. Each number containing 32 pages.  The Chess-Players' Chronicle was begun in 1840 ; its sole editor and proprietor having been always Mr. Staunton.

COCHANOVIUS, JOACH.—De ludo Schaccico, carmine Polono, pp. 18, carminum Jan. Kochanowskiego.  Cracow, 1639. 4to.

COCHRANE, JOHN.—Treatise on the Game of Chess. London, Allman, 1822. 8vo. pp. 376.

CORSO DEL CAVALLO, LA, per tutti gli Scacchi dello Scacchiere. Bologna, per Lelio dalla Volpe, 1766. 4to.

CLERICI, DAV.—Oratio de latrunculorum ludo ; v. in ejusd. Orat. *Amsterdam*, 1687. 8vo. pp. 86.

COTTON, C.—The complete Gamester, or instructions for playing at Chess, Cards, &c.  London , 1690, 1764, &c. 12mo.

COUVRET.—Recherches historiques sur le jeu des Echecs.  Paris, 1817. 16mo.

COVARRUBIAS, PEDRO DE. — Remedio de Jugadores.  Burgos : Alfonso Melzar, 1519. 4to.

COVARRUBIA, PEDRO DE. — Rimedio de Giuocatori.  From the Spanish, by S. Alfonso Ulloa.  Venice: Valgrisi, 1561. 4to. Giuoco degli Scacchi. In Venezia, 1562. 4to.

COX, CAPT. HIRAM.—Essay on the Burma Game of Chess.  See Asiatic Researches, vol. 7, p. 480.

CAXTON, WILLIAM.—The game and playe of the Chesse, translated by William Caxton (upon the French translation of Jehan de Vignay).  Westmonasterii, Guil. Caxton, 1474. Folio. pp. 144. Second edition, 1490.  This is an English version of Cesolis, made by Caxton from the French translation of Jehan de

Vignay, and generally presumed to have been the first book
printed in England. The second edition has seventeen prints.

CRAILSHEIMER, G.—Neue praktische Anweisung zum Schachspiel.
Bamberg, Dederich, 1829. 16 seiten. 8vo.

CRONHELM, FRED. WM., author of some pleasing poetical articles
in Chess-Player's Chronicle.

CESOLIS, JACOBUS DE. — Cessulis, Cassalis, Casulis, de Funolis,
Tessalis de Thessalonia, Ordinis prædicatorum.

Cesolis is supposed to have been the earliest writer on Chess.
The original title was " De Moribus Hominum, et Officiis
Nobilium." Cesolis was a Dominican friar, and is presumed to
have written this, before the year 1200. Verci says the origi-
nal was written in either Latin or French, and that the Latin
MS. is still preserved in the University of Padua. Marchand's
account of Cessoles, quoted by Dibdin, is the most probable.

### Latin Editions of Cesolis.

Liber de moribus hominum et officiis nobilium super ludo Scac-
chorum. *Ultrajecti*, Nicol Ketelaer et Gerard de Leempt, 1473.
Folio. 38 leaves.

Reprinted, Mediolani, 1479. 4to. and 1497. Folio. Panzer gives
also an edit. 1480. Another edition was subsequently pub-
lished. Viennæ, Joh. Winterpurger, 1505. 4to. pp. 64.

Tractatus de Scacchi, 1505. 4to. 32 leaves. The same, Venetiæ,
Bindoni, 1534. 8vo. The same, 1508. 4to.

### German Editions of Cesolis.

Printed in folio at Augsburg, 1477, under the title of " Schach-
zabel," and again at Augsburg, 1483. A third edition was
printed in folio at Strasburg, by Heinrich Knoolochzer, 1483.
The following is the title :—" Dis büchlin weiset die auszlegung
des Scachzabel spils (und menschlicher sitten) auch von den
ampten der edeln."

*Getrückt und volendet von Heinrico Knoblochzern in der stat Strasz-
burg*, MCCCCLXXXIII. Massmann quotes several other
German and Dutch editions.

### Dutch Editions of Cesolis.

CESOLIS, JACOPO DE HEER.—Her beghint een suverlije boec van
den tijverdrijf eddre heren ende vroueven als van den Scœc-
spiel. *Gonde* by Gherœrt Leeuw, 1479. Folio, 67 leaves ; printed
in double columns. This work was reprinted at Delft in 1483.
4to. A very early edition of Cesolis, in high Dutch, bears the
imprint of Lubeck. (8vo.) I have seen an extremely early
edition of Cesolis, in Flemish or Dutch verse ; printed without
date or place, in black letter, with cuts. 8vo. 120 leaves. The
frontispiece represents the Chess board, supported by two lions.
The title is " Schackspele."

### French Editions of Cesolis.

Le jeu des Echez moralisé et l'ordre de Chevalerie. *Paris*,

Anton. Verard. 1504. folio. In this edition Cesolis is called
"Courcelles," and from this copy, which was first published,
according to Warton and others, in 1460, Caxton made his
translation.

LE JEU DES ECHECS MORALISÉ, TRAD. DU LATIN EN FRANÇOIS PAR
JEHAN DE VIGNAY.—*Paris*, Michel le Noir, 1505. 4to.

JACOB COURCELLES.—Livre du jeu des Echets, traduit du Latin en
François par Jean Ferron. See Echard, vol. i. p. 625.

### *Italian Editions of Cesolis.*

LIBRO DI GIUOCHO DI SCACCHI intitolato de costumi degli huomini
et degli offitii de' nobili ; Volgarizzamento di F. Jacopone de
Cessole dell' Ordine de Predicatori. Firenze per Antonio
Miscomini, 1493 and 1494. 4to. 153 leaves. Reprinted at
Venice in 8vo. by Alessandro Bindoni, and Maffeo Pasini,
1534. 8vo. Again reprinted, Milan, Giul. Ferrario, 1829.
8vo., many plates.

### *For the English Editions of Cesolis, see Caxton.*

CHESS, A POEM ON.—Challenge from a Cavalier, who, one even-
ing being vanquished by Anna, the Amazon, and declining a
second combat, was by her posted for a coward ; together with
Anna's answer, and the Cavalier's reply to Anna. London :
printed by James Bettenham, and sold by G. Hawkins, at the
Middle Temple Gate, 1764. 4to. pp. 26.

CHESS-PLAYER, THE ACCOMPLISHED. — London : Causton, 1834.
24mo. pp. 60.

CLODII, HENRICI JONATH.—Primæ Lineæ Bibliothecæ Lusoriæ,
sive notitia Scriptorvm de Lvdis, præcipve Domesticis ac Pri-
vatis, ordine Alphabetico digesta. Lipsiæ : apvd Joh. Christian.
Langenhemivm, 1761. 8vo. pp. 166. Reprinted by Mr. Coch-
rane, at the end of his Treatise.

COLOMBO, MICHELE.—Il Giuoco degli Scacchi, rendito facile a'
principianti Trattatello, tradotto dall' Inglese con annotazioni
ed aggiunte. Stampato a Parma di Giuseppe Paganino, 1821.
8vo. pp. 130. A translation of a common English book, bear-
ing the imprint of " Symonds." It is taken chiefly from
Philidor. Second edition, as follows :—

COLOMBO.—Il Giuoco degli Scacchi ; Trattatello tradotto dall' In-
glese ; giuntavi la Biblioteca Ragionata degli Scrittori del
Giuoco stesso dell' Abate Francesco Cancellieri. Venezia :
Giuseppe Orlandelli, Edit. 1824. 4to. pp. 174. Cancellieri
was the author of the catalogue of Chess Books, &c. in the
work of Rocco.

CHRISTIE, JAMES.—An inquiry into the ancient Greek Game,
supposed to have been invented by Palamedes antecedent to
the siege of Troy, with reasons for believing the same to have
been known from remote antiquity in China. London : Bul-
mer and Co., 1801. 4to. pp. 170.

CHESS.—Rules for playing the game of Chess en quatre. London: Leuchars, Piccadilly. 8vo. pp. 16.

CÄSAR, JUL. — Spiel-Almanach, enth. d. neuste Anweis. zu e. gründl. u. leichten Erlern. d. SCHACH, &c. Berlin: Oehmigke, 1797. 8vo. Reprinted by G. W. v. ABENSTEIN. *Berlin: Hayn,* 1812. 8vo. (See also Düben.)

COLLINI, ALEXANDRE.—Solution du problème du Cavalier au jeu des Échecs. Par Monsr. C. Manheim: Löffler, 1773. 8vo. pp. 62.

CHESS.—Extract, " Gentleman's Mag.," July 1807, printed as a pamphlet, together with the same in French, extracted from " L'Ambigu, par M. Peltier." London: Cox and Baylis, 1809. 8vo. pp. 8. An account of some games played in Paris, at the residence of the Hon. F. H. Egerton, by two Committees; the one headed by M. Carlier, the other by M. des Chapelles. From twenty to thirty games were played in this manner, which were taken down by M. Calma, and M. Montigny, the editor of " Les Stratagèmes des Echecs," but I have never been able to find out what has become of the MSS.

## (D.)

DAMIAN, PORTUGHESE, Libro da imparare giuocare a Scacchi, et de' bellissimi partiti, reuisti, e recorretti, con summa diligentia da molti famosissimi Giuocatori emendati. In lingua Spagnuola, ed Italiani nouamente stampato. *Romæ,* per Stephanum Guillereti, et Herculem Nani, 1512. 4to. Reprinted, Rome, 1518, by Johanne Philippo de Nani. Reprinted at Rome, by Antonio Bladi de Asula, 1523. 12mo. pp. 128, and again at Venice, by Steffano Zazzara, 1564. There is another edition dated 1594, and several more, both in the Gothic and Roman letter, without date or place. Two other editions of Damian were published; Bologna, di Gio Boni, 1606, and Venice, by Pietro Fauri, 1618, by D. Ant. Porto, who modestly prefixes his own name as the author. In this he only follows the example of Damian himself; the whole of whose work is taken from Lucena.

DELILLE, JAC. Georgiques Françoises, Chant 1, &c.

DENHAM, SIR JOHN.—Poem of twenty-four lines on Chess.

DIVERTISSEMENS INNOCENS, contenant les règles du jeu des Echecs, &c. A la Haye, Moetjens, 1696. 12mo. Republished under the title of NOUVELLE ACADÉMIE DES JEUX, Leide ap. Petr. Vander Aa. 1718. 2 vol. 12mo.—1721, 2 vol. Paris; Theod. le Gras, 1739. 2 vol. 8vo. &c. Amsterdam, 1728, and 1752. 3 vol. 8vo. plates, and subsequent editions.

DEPPEN, OTTO VON.—Schach-Politik, oder Grundzüge zu der Kunst seinen Gegner im Schach bald zu besiegen: nebst e. Anh. üb. d. Literatur. d. Gesch. u. Grundgesetze d. Schachspiels. Leipzig, Wilhelm Lauffer, 1826. 8vo. pp. 78.

DER KRIEG ZWISCHEN DER WEISSEN UND ROTHEN ROSE; oder

Beschreibung eines neuen vereinfachten Schachspiels. Leip-
zig, Immanuel Muller, 1832. 8vo.

D'ORVILLE, AUGUSTE.—Problèmes d'Echecs (two hundred and
fifty original problems, with solutions). Nuremberg, Tummel,
1842. Square pocket size, pp. 90.

DIE WESENHEIT DES INDISCHEN SCHACHSPIELS.—Nuremberg, 1843.
4to. pp. 24.

DUCCHI, GREG.—La Scacheide, overo il Givoco de gli Scacchi.
Ridotto in poema eroico, sotto prosopopea di due potenti Rè,
e de gli eserciti loro. Compresa in VI canti. In *Vicenza;*
Appresso Perin e Giorgio Greco, compagni, 1586 and 1607. 4to.
128 leaves. A great part of this is taken from Vida. The
first edition has simply these words for the title: La Scha-
cheide di Gregorio Dvcchi, Gentil' hvomo Bresciano.

DIALOGO GIUOCHI CHE NELLE VEGGHIE SANESI SI USANO.—*Venetia;*
*appresso Griffio.* 1592. 8vo.

DOLLINGER, JOH.—Ein hundert und zehn ganz neu zusammen
gesezte Schach-Endspiele. Vienna; Schaumberg. 1806. 8vo.

DAS SCHACHSPIEL in seiner eigenthümlichen. Ein Fragment.
Nürnberg, Schuster, 1836, 4to. pp. 96.

DUBEN, C. G. F. v.—Der Talismann des Glücks, oder der Selbst-
lehrer fur alle Schach, Karten, &c. Berlin, Societ. Buchh.
1816 and 1819. 8vo.

DONALDSON, JAMES.—Treatise on Chess, forming the article under
that head, in seventh edition of Encyclopædia Britannica.
Edinburgh, Black, 1832. 4to. pp. 12.

DER ALLEZEIT FERTIGE BRETTSPIELER, &c.—Including the games
of Chess, Draughts, &c. Wien, Haas, 1835. 8vo. pp. 144.

DUBOIS, M. L.—Historical notice of Chess, chiefly pillaged from
Freret, in tom. i, of "Magasin Encyclopédique." pp. 48, 62,
1806.

DOUCE, FRANCIS, author of the paper on Chess, given in vol. xi. of
Archæologia, pp. 397—410. Mr. Douce wrote the greater
part of Twiss on Chess.

## (E.)

ECHECS, LETTRE TOUCHANT LE JEU DES, dans le recueil de pièces
curieuses et nouvelles, tant en prose qu'en vers :—A la Haye,
1694. 12mo.

ESSAI SUR LE JEU DES ECHECS.—*Hambourg,* 1770. 12mo. This
is from Stamma.

ECHECS, LE JEU DES, avec toutes les différentes manières de jouer.
A Paris, chez Théodore le Gras, 1757. 12mo. pp. 370. Almost
entirely Greco.

EICHENBAUM (of Odessa).—Hebrew Poem on Chess, introducing a
game played out. *London,* 1840. 8vo.

ESSAI SUR LES PROBLÈMES DE SITUATION.—*Rouen; Racine,* 1782.
8vo. pp. 74. Dedicated to the consideration of the moving the

Kt. according to certain rules, over every square of the chess-board. Author, Denis Baillière de Laisement.

ECHECS, Le jeu royal de l'Ombre et du Piquet, augmenté du jeu des Eschecs. *A la Haye,* 1700. 12mo.

ELÉMENS THÉORIQUES ET PRATIQUES DU JEU DES ECHECS.—Paris ; Hocquart, 1810. 8vo. pp. 266. Translated into Spanish, as follows :—

Compendio de los elementos teóricos y prácticos del Juego del Azedrez, publicados en Paris el año de 1810 ; traducidos y compendiados por *D. M. D. S.* *Barcelona : Imprenta de Tomas Gorchs Bajada de la Cárcel,* 1817. 8vo. pp. 87.

ESCHEZ, SENSUIT JEUX PARTIES DES, composés novellement pour recréer tous nobles cueurs. *Nouvellement imprimé à l'enseigne St. Jehan Baptiste.* 4to. 12 leaves, without date or place, but printed by Denis Jeannat, early in the 16th century. Dr. Hoeck fixes the date at 1539, but assigns no reason for so doing.

ECHECS, LES STRATAGÈMES DES. *A Paris et Strasburg; chez Amand König.* An X. (1802.) 16mo. 2 tom. pp. 93 and 122. The author was M. de Montigny. A German edition was printed at the same time, entitled :—Neuentdeckte Schachspielgeheimnisse, &c. Strasburg and Paris ; same size, plates, and publisher ; and again in German, Linz, 1818. 16mo.

—— Stratagems of Chess, from the French work, " Stratagèmes des Echecs." *London : Allman,* 1817. 8vo. pp. 220.

—— Kriegslisten des Schachspiels oder der kluge Schachspieler. Aus dem Englischen, mit 121 Holzschnitten. *Leipsig : in der Baumgartnerschen Buchhandlung,* 1820. 8vo. pp. 256.

ECHECS.—L'Art de Jouer et de Gagner au jeu des Echecs, rendu simple, facile, et mis à la portée de tout le monde, par Mons. B., habitué du Café de la Régence. (Signed P. L.) *Paris : Terry, Jeune, Palais-Royal,* 1828. 8vo. pp. 88.

ENCYCLOPÉDIE MÉTHODIQUE.—Dictionnaire des Jeux. A Paris, Panckoucke, 1792. 4to. pp. 316, and numerous plates. Second Part, Paris, Agasse, An VII. 2 vol. 4to. pp. 212 and 170.

ENDERLEIN, KARL.—Anweisung zum Vierschachspiel. Berlin, Laue, 1826. 8vo. ; and again Berlin, Schroeder, 1837.

ENTWURF ZUR BILDUNG EINER DEUTSCHEN SCHACH-AKADEMIE.—Nürnberg, Stein, 1833. 4to.

EULER, LEONARD.—Solution d'une question curieuse (Knight's journey over board), &c. See Hist. Royal Academy, Berlin, 1759. pp. 310, 337.

### (F.)

FRERET, NIC.—Dissertation sur l'origine du jeu des Echecs, tom. v., dans l'Hist. de l'Académie Royale des Inscrip. pp. 250, 264. Amsterdam, t. 111, pp. 375. 1729. 4to. See also No. 814, of " The Craftsman."

FILDING, ADOL. JULIUS THEODOR.—Das Schachspiel, die neueste Art es gründlich zu erlernen. *Berlin, Societ. Buch.* 1812, 1814,

and 1816. 8vo. New edition by C. G. F. von Düben. *Berlin:
C. G. Flittner'sche Buchhandlung,* 1820. 8vo. pp. 55 ; also in
Polish, Breslau, Korn, 1819. 12mo.

FIRMAS-PÉRIÉS, M. LE COMTE DE.—Le jeu de Stratégie, ou les
Echecs Militaires. *Paris :* Egron, 1815. 8vo. pp. 132.

FLAMMHORST.— Grundzuge einer Variation über das Schachspiel
im Geiste der Europäischen Kriegsfuhrung. Nürnberg, Stein,
1833. 4to. pp. 80.

FRANKLIN, BENJAMIN.—Morals of Chess. Also Dialogue on
Chess, between Franklin and the Gout, published in Monthly
Mag., Sept. 1804.

FIELDING, ELIAS.—Das Schach Verkehren im Brett und Tokkategli
Spiel. Berlin, Oehmigke, 1798. 8vo.

Fünf und neunzig Sätxe gegen das Schachspiel. Von einem Theo-
logen. Leipzig, Serig, 1827. 8vo. pp. 40.

## (G.)

GRAZINI, COSMI.— Scacchi Ludus emendatus. Flor. 1604, apud
Juntas. 4to. Vida's poem with alterations.

GOULD, ROBERT.—Ludus Scacchia, a Satire, with other Poems,
by R. G. *Lond.* 1675. 8vo. pp. 62.

GIUOCO DELLA GUERRA, IL, ossia il Giuoco degli Scacchi. *Ge-
nova,* 1802. 8vo.

GAME OF WAR, THE ; or, Improved Game of Chess, translated
from the German, and rectified by a Dutch Notary Publick.
*London,* 1798. 8vo. pp. 16.

GERVASIUS, TILBERIENSIS, in libro Scaccarii, s. de curia Scaccha-
ria, 1, cap. 4.

Games mostly played in England, France, Italy, and Germany,
comprising Chess. *London :* 1787. 12mo.

GRUGET.—Le plaisant jev des Eschez, renouellé auec instrvction
pour facilement l'apprendre, et le bien iouer. Naguères
traduit d'Italien en François, par feu Claude Gruget, Parisien.
*Paris :* Vincent Settenas, 1560. 8vo. pp. 92 ; and *London,*
1752. 12mo.

GHULAM KASSIM.—Analysis of the Muzio Gambit, and Match of
Two Games at Chess, played between Madras and Hyderabad ;
with remarks by Ghulam Kassim of Madras, and Mr. James
Cochrane (not Mr. John Cochrane, the celebrated player).
Madras, Courier Press, 1829. 4to. pp. 64. Includes also many
variations of Giuoco Piano, Queen's Pawn two opening, and
King's Gambit.

GIACOMETTI.—Nouveau jeu d'Echecs, invention du Citoyen Fran-
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KLING.—Inventor of numerous skilful problems. See Bell's Life, Chess-Players' Chronicle, Le Palamède, &c.

KINDERMANNS, Jos. K., Vollständige Anweisung der Schachspiels. Grätz ; Franz Ferstl. 1795, 1799, 1801, and 1819. 8vo. pp. 252.

KOCH, JOHANN FRIEDRICH WILHELM.—Codex des Schachspielkunst, &c. Magdeburg, Wilhelm Heinrichshofen. 8vo. part I. 1813. pp. 390. Part II. 1814. pp. 412. Part III. 1834. pp. 200. This work was first published in 1801, and 1803, by Keil ; the elementary part is chiefly by VON NIEVELD, author of " La Supériorité aux Echecs mise à la portée, &c." The third and last part of Koch's treatise has been published since his death, edited by his son, Dr. C. F. Koch.

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LEWIS, WM.—Treatise on the Game of Chess ; containing an

Introduction to the game, and an analysis of the various openings of games ; to which are added twenty-five new Chess problems. (These problems are by Rev. H. Bolton, and are reprinted in Alexandre's collection.) London : Baily, 1844· 8vo. pp. 532.   Translated into French :—

Lewis, Wm.—Traité du Jeu des Echecs, par W. Lewis ; traduit de l'Anglais par H. Witcomb ; et arrangé selon le système lex-icographique de M. Kieseritzkij.   Paris : Café de la Regence. London : Barthes and Lowell, 1846. large 8vo. pp. 202.   A complete translation ; verb. et lit.—presenting, for ten francs, a book published in England at eighteen shillings !

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————— Chess Problems ; being a selection of positions. London : Lowe, 1827.  12mo. pp. 164.

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quisieren deprender à jugarlo, como para los que lo saben jugar. Compuesta aora nueuamente por Ruylopez de Sigura, Clerigo, vezino dela villa Cafra.    Dirigada al muy illustre Senor Don Garcia de Toledo, ayo y mayordomo mayor del Serenissimo Principe Don Carlos nuestro Senor.    *En Alcala, en casa de Andres de Anguelo,* 1561. 4to. 150 leaves.

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Ludus Scacchiæ, or Chesse Playe.    A game both pleasant, wittie, and politicke, &c.    Written by G. B.    London : H. Jackson, 1597. 4to. pp. 48.    Reprinted a few years back, verb. et lit. by Harding and Wright, St. John's Square, London.

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1832. 4to. pp. 91. A few copies printed for private distribution ; but published in the Archæologia, vol. xxiv.

MAGAZIN ENCYCLOPÉDIQUE.—1817, p. 217—219. On Knight's leap over all the board.

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MATCH AT CHESS, PARTICULARS OF A, played in Cambridge, in March, 1831. Cambridge : Hatfield, 1831. 8vo. pp. 8.

———— Games of the match played between the London and Edinburgh Chess Clubs ; with notes and back games, as reported by the Committee of the Edinburgh Club. Edinburgh : Blackwood. London : Cadell. Royal 8vo. 1829. pp. 71. Also, Appendix to the Report of the Committee of the Edinburgh Club. Edinburgh, 1833. 8vo. pp. 6.

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———— Die während der Jahre 1824 bis 1828 von den Londoner und Edinburger Schachklubbs gespielten fünf Schachpartien, mit Varianten und Anmerkungen nach dem Englischen bearbeitet, &c. Essen : G. D. Badeker. 8vo. pp. 84.

———— Belehrende Unterhaltung für junge angehende Schachspieler, bestehend in hundert ausgesuchten Stellungen, in welchen derjenige, welcher am Zuge ist, das Spiel gewinnen muss. Essen : G. D. Bädeker. 5 vol. 1831, 1832, 1833, 1834, and 1836. 16mo. pocket size.

MEIER, DR. CARL.—Der Schachkampff in Paris, im November und December, 1843, zwischen Mr. Staunton und M. de St. Amant. Zurich, Meyer, 1844. royal 8vo. pp. 80.

MENDHEIM, JULIUS.—Taschenbuch für Schachfreunde. Berlin : Alex. Mosar, 1814. 24mo. pp. 60.

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als Fortsetzung des Taschenbuchs fur Schachfreunde.    Berlin : Trautwein, 1832. 8vo. pp. 73.

MENNELII, JAC., de Ludo latrunculorum seu scachorum ; in Bibl. Cesarea, Vindob. M. S. Auslegung des Schachspiels von dem Anfange. Constanz, 1507. 4to. Reprinted at Oppenheim, 1520. 4to.

MNEMONICK DES SCHACHSPIELS.—Wien, Carl Ueberreuter, 1842. 2 vol. one hundred plates, square, pocket size ; illustrative of Chess-play without seeing the board.

MÉRY.—Une Revanche de Waterloo, ou une partie d'Echecs ; poëme héroi-comique. Paris, au Club des Panoramas, No. 48, Rue Vivienne, 1836. 8vo. pp. 20. The theme of this jeu d'esprit is a game of Chess actually played between De la Bourdonnais and M'Donnell.

——— In " Les Français peints par eux-mêmes," the Chess-player is done by Méry.

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MIDDLETON, THOMAS.—" The comedy of " A game at Chæss, as it was acted nine days together at the Globe on the bank's side. London, 1624 and 1628. 4to. 38 leaves.

MODO facile per intendere il vago e dilettevole giuoco degli Scacchi ; per un Anonimo Veneziano. Venez. per Domenico Lovisa, 1817. 8vo.

MOHAMMED, IBN SHEIKH CLYRENENSIS.—Oratiuncula Arabica de laude et vituperio Shahulidii. Vid. Hyde, i. 35.

MONTANO, BERNARDINO.—Three games of Chess on a large folding sheet. Padova, 1618.

MONTFAUCON, BERN.—Antiquité expliquée, et representée en figures. Paris, 1722 ; folio, t. iii. 334.

MORALIZATIO SCACCHARII.—See Shahiludio Poema.    Oxford, 1657. 8vo. The work of an English monk, named Innocent, falsely attributed to Pope Innocent.

MORALS OF CHESS, a Poem. See European Mag. April, 1788.

MOROSINI, ASCANIO.—Il Giuoco degli Scacchi, tradotto in ottava rima. Nel Tomo V. della Raccolta di Poematti Italiani. Torino, 1797. 12mo.

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MOURET, JACQUES FRANCOIS.—Traité élémentaire et complet du Jeu d'Echecs, &c. Paris, Lamotte, 1838. 12mo. pp. 246, and 200 diagrams.

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NETTO, DR.—Das Schachspiel unter Zweien und dessen Geheimnisse ; ferner das Courier-spiele, Rundschach des Tamerlan und das Krieges-spiel.  Berlin : In der Pauli'schen Buchhandlung, 1827. 8vo. pp. 212.

NETTO, DR. Rezension des Vorigen in No. 15 der Berl. Schnellpost.

NEUE THEORIE der Schachspielkunst, &c. Von A. B. Konigsberg, Unzer, 1827. 8vo.

NEVES, ANTONIO DAS.—Arte do liberal jogo do Xadres, compilada de varios authores.  Lisboa, 1647. 4to.

✓ NIEVELD, ZUILEN VON.—La Supériorité du jeu des Echecs, mise à la portée de tout le monde, et particulièrement des Dames, &c.  A Campen ; chez I. A. De Chalmont, 1792. 2 vol. 8vo. pp. 166.   Translated into Dutch :
   Het Schaakspiel veel gemahlyker om te leeren of onderright op wat, &c.   2 vol. Campen, Chalmont, 1792. 8vo.

NOUVELLE Notation des parties et coups d'Echecs compris dans les Traités faits sur ce jeu ; par une Société d'Amateurs et par Philidor, &c.   Paris : Evérat, 1823. 8vo. pp. 465.

———— Notation pour les parties, ou les coups d'Echecs.  Par P. P. E. E. (M. Poirson, père), à Commercy, 1836. 12mo. pp. 32.

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✓ OETTINGER, EDUARD MARIA.—Bibliotheca Shahiludii.  Catalogue of Chess books and writers.   Leipzig, Wilhelm Engelmann, 1844. 8vo. pp. 48.

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ORELL, CONRAD VON.—Schachbüchlein.  Aaran, J. H. Sauerlander, 1840. 8vo. pp. 312.   Numerous folding plates.

OZANAM, JACQUES. — Récréations mathématiques et physiques. Paris, 1696, 8vo. and various modern editions.   On Knight's traversing board.

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PACIOTTA, FELIX, de ludo Scacchorum.  Vid. Hyde, L. i. 183.

PALAMEDES REDIUIUUS.—Unterricht von Stein oder Schachspiel, &c.  Leipzig : Joh. Gottfr. Ayck, 1679. 12mo.  I am acquainted with four other editions of this book, viz. 1722, 1733, 1749 and 1755.

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PALAMEDIS tabula lusoria (Cedrenus Histor. compend.  Paris, 1647, see p. 125.)

PALAMÈDE, LE.—A monthly Chess Magazine, published in French

at Paris. The Palamede was begun by La Bourdonnais about 1837 ; and has been continued since his death by its present editor and proprietor, M. de St. Amant. It contains original articles by the first players of the day ; including Calvi, Jaenisch, Von Der Lasa, D'Orville, Kling, Anderssen, Loquin, Doazan, Méry, Delannoy, Kieseritzkij, St. Amant, and others. London agents, Barthes and Co., Great Marlborough-street, where names of subscribers are received ; size, royal 8vo. ; each number 48 pages. The Palamede appears the 1st of the month, and is recognized as the European Chess organ of general intelligence and correspondence. It has given portraits of St. Amant, Calvi, Alexandre, Philidor, &c.

PARIDIS DE PUTEO, JOH. — Tractatus aureus in materia ludi-Neapoli : Sixt. Russinger, 1485. Fol. Venetiis : Bapt. ed Cortis. 1489. Fol. Mediolani, 1493. Fol. Papiæ : Burgo. francho, 1511. Fol.

PEARSON.—Chess exemplified, &c., on a new method of notation. London : Longman, 1842. 24mo. Second part promised, but not yet published.

PENN, RICHARD.—Maxims and Hints for Anglers and Chessplayers. London : John Murray, 1833. 8vo. pp. 60. Second edition, 1840.

PETROFF, ALEXANDER DE.—Theory and Practice of Chess. (In the Russian Language.) Petersburg, 1824. 2 vol. 8vo.

PEYRAT, DU.—La Philosophie Royale du jev des Eschets, povr Monseignevr le Davfin. Par G. Dv. Peyrat. Paris : Mettayer, 1608. 8vo. pp. 148.

PHILIDOR.—Bekwame handleiding tot het edîle Schaakspel :— gevolge naar het Fransch van den Heere A. D. Philidor, door Petrus Lievens Kersternen. Amsterdam : Elwe, 1808. 8vo. pp. 248, and 1809, Amsterdam, Van Dyk.

———, ANDRÉ DANICAN.— L'Analyse des Echecs, &c. A Londres, l'an 1749. 8vo. pp. 170. The following are a few only of the different editions I have met with :—In French, Amsterdam and Leipzig ; chez Arkstée et Markus, 1752. 8vo. London : 1767. 8vo. pp. 308. Reprinted in London, 1777, fine portrait, by Bartolozzi. Royal 8vo. pp. 310 ; and again, 1790, Elmsly, Strand, London. 2 vol. royal 8vo. Leipzig, 1754. 8vo. Paris, 1762, &c. 8vo. Also in 1803, &c. 4to. Philadelphia, 1821. 8vo. and Philadelphia in French, 1842. 12mo. pp. 150. Paris, 1835, pocket size, by Causette, &c.

PHILIDOR.—Prakt. Anweisung z. Schachspiele ; a. d. Franz. v. Schack. Hm. Ewald. Gotha, Ettinger, 1779 and 1797. 8vo. Strasburg, 1771, (3d edit.) &c. &c. For another German edition of Philidor, see the article "RUST." Several other editions of Philidor exist both in French and German.

———. De Kunst van Schaakspels, &c. Te Amsterdam bij H. Gartman, 1819. 8vo. pp. 248 ; with folding plates.

PHILOSOPHICAL Magazine and Journal, April and June, 1840,

London : See papers on the Knight's Chess-board Tour, by Dr. Roget and George Walker.

PIACENZA, Doctor Francesco.—I Campeggiamenti degli Scacchi o sia nuova disciplina d'attachi, difesa, e partiti del giuoco degli Scacchi si nello stile antico che nel nuovo Arci-Scacchiere. In Torino : per Antonio Beltrandi, 1683. 4to. pp. 136.

PINNOCK.—Catechism of Chess ; in which are fully explained the rudiments of the game. London : Whittaker, 1846. 24mo. pp. 72.

POHLMAN, I. G.—Chess rendered familiar by tabular demonstrations, &c. London : Baldwin and Co. 1819. Royal 8vo. pp. 449.

POLIPHILI HYPNEROTOMACHIA.—Venice, 1499. Folio. Chess is described as a Tournament.

PONZIANI DOMENICO. — Il Giuoco incomparabile degli Scacchi sviluppato con nuovo metodo, per condurre chiunque colla maggiore facilità dai primi elementi ; sino alle finezze piu magistrali. Opera d'Autore Modenese, divisa in tre parti. Modena, per gli Eredi di Bartolomeo Soliani, 1769. 4to. pp. 380. The second and best edition concludes thus :—Seconda Edizione purgata et arricchita di nuovi moltissimi Lumi e Scoperte. Modena : per Bernardo Soliani, 1782. 4to. The third and fourth editions, published at Venice, by Simone Occhii, in 1801, and " nella Stamperia Negri," 1812, were merely reprints of the first ; but the fifth edition is from the second, and I subjoin the title :—

PONZIANI.—Il Giuoco incomparabile degli Scacchi, &c. *Prima Edizione Romana*, eseguita su quella di Modena del 1782. Roma : per Domenico Ercole, 1829. 4to. pp. 242.

PRATT, PETER.—The Theory of Chess, &c. London : Bagster, 1799. 8vo. pp. 107.

————— Studies of Chess ; containing a systematic introduction to the game, and the analysis of Chess by M. A. D. Philidor, &c. London : Samuel Bagster, 1825. 8vo. pp. 536. Originally published in two volumes, 1802.

PREUSSLERS, I. P. C. — Auseinander-setzung der Schachspielgeheimnisse des Arabers. P. Stamma. Berlin : Enslin, 1817 and 1823. 8vo.

PRUEN, REV. THOMAS.—An introduction to the history and study of Chess, &c. To which is added Philidor's analysis of Chess. Cheltenham : H. Ruff, 1804. 8vo. pp. 314.

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REINGANUM, AARON.—Ben Oni, oder die Vertheidigungen gegen die Gambitzuge im Schache, nach bestimmten Arten classificirt. Frankfort : Hermann, 1825. 8vo. pp. 176.

REMOR, PADRE ALONZO.—Entretinimientos y juegos honestos. Madrid, 1623. 12mo.

RETZSCH.—Die Schachspieler, Zeichnung von Moritz Retzsch,

nach dessen Andeutungen erläutert von C. Borr, von Miltitz, Leipzig, in Commission bei Ernst Fleischer, 1831 ; consisting of Retzsch's engraving, with explanation in German, French, and English.

RINGHIERI, INNOCENTIO.—Cento Givochi liberali, et d' ingegno. In Bologna; per Anselmo Giaccarelli, 1551. 4to. 163 leaves.

RIO, ERCOLE DEL.—Osservazioni pratiche sopra il giuoco degli Scacchi dell' Anonimo Autor Modonese. In Modena ; Francesco Torri, 1750. 4to. pp. 100. Ercole del Rio was long known as " The anonymous Modenese." His work was reprinted by Lorenzo Sonzogno, Milan, 1831. Pocket size, pp. 110.

RIZZETTI, JOH.—Ludorum Scientia. Venet.—Aloys. Pavinas, 1725. 4to.

ROCCO.—Dissertazione del Ch. Signore, D. Benedetto Rocco, Napoletano, svl Givco degli Scacchi, ristampata da Francesco Cancellieri Romano. Con la Biblioteca Ragionata degli Scrittori su lo stesso givoco. Roma : Francesco Bovrlie, 1817. 12mo. pp. 58.

ROMAN.—Les Echecs, Poëme en quatre chants, &c. A Paris : chez Léopold Collin, 1807. 18mo. pp. 185. The historical research is by Auguste Couvret, and contains an account of the Automaton Chess-player, &c.

ROUR, F. A. K. — Die Deutsche Fecht-Kunst. Leipzig, 1817. 8vo.

ROWBOTHUM, JAMES. — The pleasaunt and wittie playe of the Cheasts renewed (reviewed), with instructions both to learne it easely, and to playe it well. Printed at London by Roulande Hall, for James Rowbothum, and are to be sold at hys shoppe vnder Bowe Churche in Cheapesyde. Black letter, 1562. 8vo. 55 leaves. This book is a translation from Damiano, and was the first *practical* work ever printed on the subject in England. A second edition was printed by Thomas Marshe, London, 1569.

RUST, J. F.—Das Schachspiel der Philidor, oder Sammlung interessanter Spiele desselben, &c. Leipzig, Gottfr. Basse, 1834. 8vo. pp. 106.

—————— Anleitung zur gründlichen Erlernung der Schachspiels. Magdeburg : Ferdinand Rubach, 1834. 8vo. pp. 212.

RYSSEN, LEONARDI.—De Ludo Aleæ. Ultraj. 1660. 12mo.

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SAGITTARII, PAULI. MART. — Programma de Ludo Scacchico. Altenburg, 1676. 4to.

SALVIO, DR. ALESSANDRO, of Naples.—Trattato dell' inventione et arte liberale del Gioco di Scacchi. In Napoli ; per Giambatista Sottile 1604, 1612, 1618, and by Gio. Dom. Montanaro, 1634. 4to. pp. 64.

——. Il Puttino, altramente detto al Cavaliero errante del Salvio ; Discorsa sopra il gioco de' Scacchi, con la sua apologia

contra il Carrera. In Napoli ; per Giamb. Sottile 1604, 1612, 1618, and by Gio. Dom. Montanaro, 1634. 4to. pp. 72. There is another edition—Nap.; by Laz. Scorriggio, 1634. 4to.

SALVIO.—La Scacchaide Tragedia. In Napoli ; per Lazaro Scorrigio, 1612. 8vo.

———. Il Giuoco degli Scacchi del Dottor Alessandro Salvio, diviso in IV libri, ed in questa ristampata accresciuto di alcuni giuochi dello stesso Autore, &c. In Napoli ; nella stamperia di Felice Mosca, 1723. 4to. pp. 160.

SARASIN, JEAN FRANÇOIS.—Les Œvvres de Monsievr Sarasin. A Paris, chez Avgvstin Covrbé, 1656. 4to. pp. 600. Containing Opinions dv nom et dv jev des eschets, pp. 20. Sarasin's works were reprinted as follow :—Les Oevvres de Monsieur Sarasin. Imprimé à Rouvn, et se vend à Paris, chez Augustin Covrbé, 1658. 12mo. pp. prose 359, poetry 380. Again reprinted 12mo. 1683, 1694, &c.

SARDENHEIM, Ein Bild des menschlichen Lebens, in dreyssig philosophischen Skizzen. Dessau, 1784. 8vo. pp. 110.

SARRATT, J. H.—The works of Damiano, Ruy Lopez, and Salvio, on the Game of Chess ; translated, &c. London : Boosey, 1813. 8vo. pp. 382.

——————. Treatise on Chess. London : Miller, 1808. 2 vol. 8vo. pp. 271 and 350. Reprinted in one vol. with notes by Lewis. London : Longman, 1822. 8vo. pp. 351.

———. The works of Gianutio and Gustavus Selenus on the Game of Chess, translated and arranged, &c. London : J. Ebers, 1817. 2 vol. 8vo. pp. 233, and 240.

———. A new treatise on the Game of Chess, &c. London : Moore, 1821. 2 vol. 8vo. pp. 213, and 395.

SAUL, ARTHUR.—The famous Game of Chesse-play, truely discouered, and all doubts resolued. So that by reading this small Booke thou shalt profit more than by the playing a thousand Mates. London : Roger Jackson, 1614. 8vo. 30 leaves.

SATZE, 95, gegen das Schachspiel, von einem Theologen. Leipzig : Serig. 1827. 8vo.

SAUSE, WILHELM, Das Vierschachspiel. Halle : Anton, 1841. 12mo.

Scacchia depicta ; or, a System of Characters for Chess ; by an Amateur. Part I. London : Masters, 1829. royal 8vo. pp. 9.

SCACCHORUM, incipit libellus de ludo, Black letter, 4to. date about 1480. See Xavier Laire, Mendez, &c.

SCHAAKSPEL.—Handleidung ter oefening in het Schaakspel ; Ti Rotterdam, bij T. J. Wijnhoven Hendriksen, 1834. 24mo. pp. 18.

——————. Algemeine Regels van het Schaakspel. Te Rotterdam, bij A. May van Vollenhoven. 8vo. 1830. pp. 9.

——————. Beknopte Handeidung tot her Schaakspel. Te's Gravenhage, bij A. Kloots, 1834. 12mo. pp. 92.

SCHAAKSPEL. — Regels van het. Te Amsterdam, bij I. S. van
  Esveldt—holtrop, 1811. 32mo. pp. 24.
SCHACHSPIEL.—Eine Trias neuer Erfindungen im Gebiete der
  Kriegskunst. Grundzüge einer Variation über das Schach-
  spiel im Geiste Europäischer Kriegsführung.    Nürnberg :
  Johann Adam Stein, 1833. 4to. pp. 48, and 80.
—————————— Neu entdeckte Schachspiel, &c. Ling and Leipzig :
  Schmidt.   Second edition, 1818. 2 vol. 18mo. pp. 80, and 122.
  The first edition was in one vol.
—————— Ein theoretisch-practisches Spielbuch aller bis jetzt
  bekannten älteren und neuesten und erlaubten Kartenunterhal-
  tungen, &c.   Wien : Tendler, 1830. 8vo. pp. 348.
SCHACHSPIEL, DAS ; histor. erläutert, m. e. kurzen Anleit. verse-
  hen nebst Figuren v. Zinn.   Halle : Ranger, 1812. 8vo. Author
  was C. A. Buhle.
SCHACH : oder Königsspiel, so eingerichtet, dass es thiels eine
  Person, theils ein Paar Personen, ohne Lehrmeister spielen
  kann.   O. O. und J. 8vo.
SCHACHSPIEL in Taschenformet.   Wien, 1822. 24mo.
SCHACHSPIEL, DAS.—Ein Bild des menschlichen Lebens, in dreissig
  philosophischen Skizzen.   Dessau, 1784. 8vo.
—— See Morgenblatt für gebildete Stände, 1813.   No. 96, and
  Zeitung f. d. eleg. Welt, 1821. No. 33.
SCHAAKSPIEL, DAS — und andere Spiele. — Leipzig, 1713. 8vo.
  Merely a book like Hoyle's Games.
——, und dessen Erlernung aus Büchern. — See Analekten für
  Politik, Philosophie und Literatur.   Leipzig, 1717. 8vo.
——, seine Gattungen und Abarten.—Von L. Treffan.   Leipzig :
  Von Basse, 1840. 8vo. pp. 168.
——, und der Krieg.—See Neue Jugendzeitung von J. C. Dolz,
  1820.   See p. 97.
—— Ein Heldengedicht, 1753. 4to.
—— Klein, oder selbstlehrender Unterricht.   Elberf. Mannes,
  1811. 8vo.
SCHACHSPIELS, KRIEGSLISTEN d. od. d. kluge Schachspieler ;
  prakt. Anleit. nach d. Werken d. besten Meister, &c. Leipzig ;
  Baumgärtner, 1820. 8vo.
SCHACHZEITUNG (Deutsche), redigirt von Herrmann Hirschbach.
  Leipzig, Brauns, 1846. 8vo.   The first number of a new Chess
  Magazine, to come out in parts ; each No. 30 pages.   From the
  sample before me, I beg to suggest to its proprietors that the
  price is too high, and that problems in a magazine are absolutely
  worthless unless displayed on diagrams.   It appears to be
  chiefly compilement.
SCHACHZEITUNG ; in monatlichen Heften herausgegeben von der
  Berliner Schachgesellschaft, redigirt von L. BLEDOW.   While
  this sheet is in press, I receive the prospectus of this new Chess
  Review.   It is to come out monthly ; published by Veit, Berlin :

No. 1 to appear July, 1846. Edited by Dr. Bledow; it is promised the support of Hanstein, Von Heydebrand und der Lasa, Von Jaenisch, Mayet, and other first-rate names. With such a body of writers, it is sure of success. Its price in London to be about ten shillings for the year. Each number will contain the biography of some Chess-celebrity, original articles of high character, games, and problems.

SCHMIDT, KARL FREIDRICH.—Hundert und zwanzig Schach-Räthsel. Breslau : Edward Philipp, 1829. 8vo. pp. 36 ; and W. G. Korn, 1830, 8vo.

SELENUS, GUSTAVUS.—Das Schach- oder Koenig-Spiel. In vier unterschiedene Bücher, mit besonderm Fleiss, gründ- und ordentlich abgefasset. Auch mit dienlichen Kupfer-stichen gezieret. Desgleichen vorhin nicht ausgegangen. Lipsiæ, 1616. large 4to. pp. 500. The author was Augustus, duke of Brunswick Luneburgh.

SELENUS contractus, Kurzer Unterricht von dem Schachspiel, &c. Ulm : Barthel, 1722. 12mo.

SENFFT VON PILFACH, C., Das Belagerungs-Schach mit einer Anweisung zum Schach unter drei und vier Spielern. Hamburg : Johann Göttlieb Herold, 1820. 8vo. pp. 20.

——, Festungskrug, ein amüsantes Schachspiel. Berlin : Maurers, 1820. 8vo.

SENFTLEBIUS, ANDREAS.—De Alea Veterum, &c. Lipsiæ : apud Philippum Fuhrmann, 1667. 8vo. pp. 246.

SERPH, IBN MOHAMMED.—Oratio Arabica de Laude et Vituperio Shahiludii pro et contra illud. In commentariis Sephadii.

SEVERINO, MARCO AURELIO.—La Filosofia overo il Perche degli Scacchi, &c. In Napoli : Antonio Bulifon, 1690. 4to. pp. 120.

———— del Giuoco degli Schacchi, dell' antica Pettia overo che Palamede non è stato l' inventor degli Scacchi, &c. Naples : Bulifon, 1690. 4to. pp. 82.

——, M. A.—Modo facile per intendere il vago e dilettevole Giuoco degli Scacchi. Venetia : Valentin Mortali, 1674. 8vo. Reprinted at the end of Salvio (edit. 1723).

SEYMOUR's Complete Gamester, containing instructions for playing Chess and other Games. Lond. 1734, 1765, &c. 12mo.

SILBERSCHMIDT, HIRSCH.—Die neu entdeckten Geheimnisse im Gebiete des Schachspiels, &c. Braunschweig : G. C. E. Meyer, 1826. 8vo. pp. 192.

—————— Lehrbuch des Schachspiels. Wolfenbuttel : Holle, 1845. 8vo. pp. 300.

—————— Das Gambit, oder Angriff und Vertheidigung gegen Gambitzüge, &c. Braunschweig ; Vogler, 1829. 8vo. pp. 222.

SINGER.—In the work on the origin of playing cards (London, 1816. 4to.), mention is made of Chess, and there is a letter on Chess from Dr. Buchan.

SLOUS, FRED. LOKES.—The game of Chess in verse. London ; Wallis, 1823. 12mo. pp. 12.

SMITH, HORATIO.—Festivals, Games, &c.    London ; Colburn, 1841.    Post 8vo. pp. 382.

SOKEIKERI Damasceni Liber Arabicus de excellentia Shahiludii præ Nerdiludio.    Vid. Hyde, t. 1. 182.

SOTTIGLIEZZE (le) degli Scacchi, Milano, 1831, per Paolo Emilio Giusti, 2 vol.    One hundred and sixty old problems.

SPERLIN.—Essai sur le jeu des Echets, composé par M. De Sperlin.    Lausanne, 1695.    12mo. pp. 190.

STAMMA, PHILIPPE. — Essai sur le jeu des Echecs.    Paris, Paul Emery, 1737.    12mo. pp. 146.    A la Haye, 1741. 12mo. &c.

——, Essai sur le jeu des Echecs, &c.    A la Haye, 1741.    12mo. pp. 160.    First printed, Paris, Molieres, in 1737.    Reprinted, Amsterdam and Leipzig, Arkstée and Merkus, 1752.

——, Nouvelle Manière d'apprendre les Echecs, &c.    Utrecht ; T. V. Schoonhoven, 1777.    12mo. pp. 160.

——, Schachspielgeheimnisse, &c.    Von W. C. Wien, 1806.    8vo.

——.  The game of Chess.    London ; J. Brindley, 1745.    16mo., two parts, pp. 74, and 115.

——, on the game of Chess ; with notes by W. Lewis.    London ; T. and J. Allman, 1819.    sm. 8vo. pp. 350.

——.  Proeven van het Schaakspel, &c.    Amsterdam ; Gedrukt by de Erven de Weduwe Jacobus van Egmont, 1824.    24mo. pp. 140.

——.  Il Giuocatore solitario di Scacchi, o sia cento giuochi dell' Arabo Stamma, illustrati da Constantino Wunsch.    Bergamo, dalla Stamperia Mazzoleni.    8vo. 1824. pp. 67.

STANLEY, H. S., writer of the weekly article on Chess in New York Spirit of the Times ; and author of publication now in press, to record the games played in a match last year at New Orleans, between Mr. Stanley and M. Rousseau.

STAUNTON, HOWARD.—See Chess-Players' Chronicle.    Mr. Staunton also supplies the weekly Chess article in The Illustrated News ; which, like the Pictorial Times, L'Illustration, Spirit of the Times, and several other newspapers, has latterly followed the example of Bell's Life in London, in the regular presentment of a Chess " plat."

STEIN.—Manuel de l'Amateur, &c., edited by Milbons.    Pain and Lisle, 1842.    8vo. pp. 200.

STEIN, ELIAS.—Nouvel Essai sur le jeu des Echecs.    A la Haye, 1789.    8vo. pp. 254.

——————— Nieuwe proeve van handleiding tot het Schaakspel.    Naar het Frensch door D. Broedelet, Dz.    Te purmerende, bij Broedelt en Rijkenberg, 1834.    8vo. pp. 198.

STRUTT, JOSEPH.—Sports and Pastimes of the People of England.    This book includes a short notice of Chess.    New edition lately printed, edited by Mr. Hone.    London : Tegg, 1833.    8vo. pp. 420.

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TAFEL.—Lieder für die im Jahre, 1827, gestiftete Schach-Gesellschaft. Berlin, Brettschneider, 1832. 8vo. pp. 52. Twenty-four songs on Chess.

TARSIA, DOM.—Dell' Invenzione degli Scacchi. 12mo. Bologna, 1753.

TASCHEN SCHACHSPIEL, DAS, mit der Felderstafel und 32 Figuren. Pirna, Friese, 1832. 8vo.

TESCHE, WALTER.—Theoretisch-praktische Anweisung zum Dreischachspiel. Wien, Pfautsch, 1843. 8vo. Large plates.

THE NEW GAME OF CHESS for four persons, complete Rules for playing. London : Sherwin, 1837. Pocket size, pp. 12.

THE MATCH AT CHESS by Correspondence, recently played by the Chess Clubs of Paris and Westminster ; with Notes, &c. London : Sherwin, 1837. Pocket size.

THEOR.—Prakt. Unterr. im Schachspiel v. e. Gesellsch. v. Liebhabern ; a. d. Franz. m. d. 100 Spielen d. PH. STAMMA vermehrt. Berlin ; Nicolai, 1780. 8vo.

THEORIE des Rosselsprung durch Versuchte zu finden. Reichsanzeiger, 1797 and 1798.

THIERS, JEAN BAPT.—Traité des Jeux et des divertissemens qui peuvent être permis. Paris ; Dezallier, 1686. 2 tom. 12mo.

THON, CHRISTIAN FRIEDRICH GOTTLIEB.—Der Meister im Schachspiel, und zwar im gewöhnlichen Schach zu nur zwei, als auch zu vier Personen auf zweierlei Art, &c. Weimar, Voigt, 1840. 8vo. Again 1842. 8vo.

THURSTON, JOSEPH.—Poems ; including one entitled "Chess." London : Motte and Bathurst, Middle Temple Gate, Fleet-st., 1737. 8vo.

TOMLINSON, CHARLES.—Amusements in Chess. London : Parker, 1845. Small 8vo. pp. 352. Reprinted, &c. from Saturday Magazine.

TRAITÉ dv jev royal des Echets, &c. Par B. A. D. R. G. S. A Lavsanne ; par David Gentil, 1698. 8vo. pp. 111.

TRAITÉ élémentaire du jeu des échecs; par Ulysse D. Paris : Masson, 1823. 8vo.

TRAITÉ COMPLET DU JEU DES ECHECS, divisé en trois parties. 1. Théorie du jeu. 2. Débuts de parties jusqu'au vingtième coup. 3. Fin de parties et problèmes au nombre de 120. Par M. Calvi de Modène. (Now in press, Signor Calvi's Treatise from Palamède, with additions as here described.)

TREMBLE.—Conuersations morales sur les jeux, &c. Paris, 1684. 12mo.

TRESSAU, LUDWIG.—Das Schachspiel. Quedlinburg : Basse, 1840. 8vo.

TREVANGADACHARYA SHASTREE.—Essays on Chess adapted to the European mode of play : translated from the original Sanscrit. Bombay : printed for the author by M. D. Cruz, 1814. 4to. pp. 178.

Twiss, Richard.—Chess ; Part I.    London : Robinson and Egerton, 1787.  8vo. pp. 194.

——, Chess ; Part II.    London : Robinson and Egerton, 1789. 8vo. pp. 272.

——, Miscellanies ; including additions to his Chess.  2 vols. London : Egerton, 1805. pp. 391, and 242.

### (U.)

Uflaecker, F. C. über den Geist des Schachspiels.    Hildesheim, 1799.  8vo.

Unterricht, Theoretisch-Practischen, im Schachspiel unter Vieren, von einer Gesellschaft Liebhabern : Dessau, 1784. 8vo.    Another edition printed by Barth, Leipzig.

Unterricht, Kurzer, vom Schachspiel.    Ulm ; 1722.  12mo.

——, im Schachspiel, mit 100 Spiel d. Stamma.    Leipzig ; Kummer.  1797.

Uptonian, The.—A Magazine in 8vo., printed for private circulation only, at Upton-on-Severn, by George Sheward.    Complete in four parts.    See No. 2, for May, 1834, article entitled " Chess Musings," pp. 90 to 96, by George Walker.

### (V.)

Vandermonde.—Remarques sur les Problèmes de Situation.  See Hist. de l'Académie.  Paris, 1771.  8vo. pp. 566.

Venturini, J. G. Jul.—Beschreibung und Regeln eines neuen Kriegspieles.  Schleswig, 1798.  8vo.  Vervollkommnete Darstellung des von ihm erfundenen Kriegspieles.  Braunschw. Pluchart (Leipzig bei Sommer), 1804.  8vo.— Darstellung eines neuen Kriegspieles, Leipzig, Hinrichs, 1804.  8vo.

Verci, Giambatista.—Lettere di Giambatista Verci, sopra Il Giuoco degli Scacchi, Venezia, appresso Giovanni Gatti, 1778. 8vo. pp. 120.

Versuch über das Schachspiel.  Elberfield, mit mannigfachen Schriften, 1812 and 1813.  12mo. pp. 76.

Vicent, Francesch.—Libre dels Jochs partitis del Schachs en nombre de 100 ; ordenat e compost per mi Francesch Vicent nat. en la ciutat de Segorb e criat de la insigne e valerosa ciutat de Valencia.  Valencia ; estampat per mans de Lope de Roca Alemany e Pere Trinchet librere a XV. de May, del any M.CCCCLXXXXV. (1495.)  4to.

Vielle, M. C.—Méthode pour Apprendre seul la Marche des Echecs, et la règle de ce jeu.  Paris : Café de la Régence, 1843, pamphlet.

Vida, Marcus Hieronymus, of Cremona, Bishop of Alba, author of a Latin Poem on Chess, called " Scacchia Ludus."  Rome ; 1527.  4to.  The following is a list of some of the editions :—

*Latin Editions.*

Vida, Romæ ; Lud. Vincentinus, 1527, 1544, &c.    4to.

——, Basilea ;         „         1534, 4to.

VIDA, CREMONÆ ; Mutius et Bern. Locheta, 1550.  2 vols.  8vo. reprinted in 1567, &c.
——, VENETIIS ; Aldine Press, apud Christophorum Zanettum, 1571.  16mo.
——, LUDG.  Apud Sebast. Gryph. 1536, 1541, 1547, 1554, 1559, and 1581.  16mo.
——, OXONII, 1723.  16mo.
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——, LONDINI (Lawton and Co.), 1732.  2 vols.  8vo.
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——, ANT. ap. Phil. Nutiüm, 1568.  16mo.
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——, LEYDEN, 1585.  12mo.
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——, PERRONE, TOMMASO.—La Scaccheïde di Gir. Vida, trad. in versi sciolti.  Napoli, per Genn. Musio, 1733 and 1739.  4to.
——, PIEDEMONTE, CARLO.—La Scaccheide di Gir. Vida, in versi sciolti.  Verona, 1753.  4to.
——, MARTINI, SEBASTIAN.—La Scaccheide di Girolamo Vida, ridotta in ottava rima.  In Faenza, per Giouanni Simbeni, 1616.  4to. pp. 34.
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Mat, translation of Mated and Checkmated, in Fraser's Mag.
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ton and M. St. Amant, signed " Judex."—VOL. vi. 1845, p. 2-10,
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——, WILLIAM GREENWOOD.—A selection of Games at Chess
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THE END.

# LETTER

## MR. G. WALKER TO THE EDITOR OF BELL'S LIFE.

*Extract from Bell's Life in London, of February,* 1844.

" MR. EDITOR,—I am called upon unexpectedly to defend myself as a Chess author against a charge preferred against me by Mr. Lewis, in his new Treatise on Chess, just published ; which charge, it seems, has been brewing eleven years, and in answer to which no medium of publicity presents itself equally suitable for my reply as your journal. I at once give Mr. Lewis's 'bill of griefs' in full. He says—

" ' I cannot close this preface without noticing the conduct of Mr. George Walker, in his ' Treatise on Chess,' published in 1833, and again in 1841. Long after the publication of the former edition I was informed by a friend, that Mr. W. had been guilty of a wholesale —— what shall I call it? —— appropriation of many pages of original matter from my ' Second Series of Lessons,' published in 1832. I found, on examination, to my great surprise and regret, that Mr. W., who on all occasions has vehemently (though not always justly) exclaimed against the practice of *plundering* from others without acknowledgment, had himself, without permission from me, or any avowal on his part, copied from my work what *he* well knew was alone my property, and this not a move or two to criticise or comment on, but whole pages. This is no doubt an *easy* way of obtaining reputation as a chess writer, but probably few persons would be found to follow Mr. W.'s example in this particular. In the last edition of Mr. W.'s book, whether from a returning sense of propriety or from some friendly hint, he says in his preface, after mentioning my name, that he has not hesitated to avail himself occasionally of my labours, '*feeling that to shrink from naming a contemporary author is equally contemptible as ridiculous ;*' he also states that he holds ' *such borrowing to be perfectly legitimate, when the avowal of obligation is openly proclaimed ;*' but Mr. W. need not surely be reminded, that where there is a borrower there must also be a lender ; and that before making use of another person's property, it is indispensable to obtain the consent of the owner. I am not aware that I have myself taken any *original* matter from Mr. W.'s book ; if I have so done, it has been from inadvertence, for which I beg his and my readers' pardon. Whether Mr. Walker will have the manliness to confess that he has done wrong, and is sorry for it, is a matter that concerns himself, but is of no importance to me.'

" I must necessarily answer this ' railing accusation ' at some length. Mr. L. now first charges me with taking from him certain original chess matter eleven years ago ; having himself declared in print, that no chess writer can make a book but by borrowing from former authors—that his own works are thus compiled—that in my last edition I acknowledge the obligation—and Mr. L. having himself remained with me for years after the alleged offence on terms of intimate personal acquaintance. With respect to the ' friend's ' first enlightening him, presentation copies of my book were sent on its first publication to Mr. L. and many other chess players.

" The following paragraph, oddly enough, immediately precedes the attack upon me in Mr. L.'s preface. Could the two have come from the same pen?—

" '*I have availed myself largely of the labours of former writers, without which it were in vain to attempt writing a work on chess; but I have not thought it necessary to state, on all occasions, from whom this or that variation or move has been taken. The works of all the best authors have been consulted,' &c.*

" And in the preface to the book I am accused of taking from, in 1832, Mr. L. says—

" '*In writing a work on Chess, the greatest part of it must of necessity be taken from other authors; I have accordingly selected from them what I have thought would be useful to my readers  *  *  *  *  *  Should the reader, therefore, meet with any thing in this volume particularly excellent, he will generally be right in supposing it derived from other writers.*'

" In the introduction to the last edition of my own treatise, I have dwelt at greater length on the same theme. In the preface to the book of which Mr. Lewis complains, I say, 'The author flatters himself that in comparing the boldness of Greco with the certainty of Lolli—the genius of Salvio with the science of Ponziani—and the fine play of Philidor with the skilful accuracy of Lewis—he has been enabled to present the student with much of the varied excellence of those writers, without in the slightest degree endangering his proper claim to the merit of originality.' And again : 'High praise be given to the translations of Mr. Lewis, to whom British amateurs are justly and deeply indebted for his strenuous and varied efforts to promote the cause.' In fact, in that little book of 160 pages, I quote Mr. L.'s name six several times, giving besides, the title of his work at full length; while in my last edition, being a larger volume, I name Mr. L. as an author about twenty different times, exclusive of the complete list of his chess works published in my bibliographical catalogue. Is Mr. L. equally liberal? Let the public judge between us.

" From the present attack I gather one remarkable fact, that Mr. Lewis at length recognises my existence as a chess writer, this being the very first time he has ever quoted ' George Walker ' at all! Two other chess names yet exist, not deemed, I presume, by Mr. L. of sufficient importance to be placed on his records; at least, I have turned over the leaves of his new eighteen-shilling book, page by page, and find neither of these authors once noticed. Their names are *only* M'Donnell and De la Bourdonnais ! To the former we are indebted for several new modes of playing the Bishop's, the Muzio, and the Evans Gambit, all given in my own work; while to De la Bourdonnais we owe the best methods of defence in the Evans Game and Bishop's Gambit. In stating this fact, I impute no blame to Mr. Lewis. There is no Act of Parliament compelling one author to notice another. True, most other chess writers of the day, as Calvi, St. Amant, Jaenisch, Von Der Lasa, and myself, act as if we considered ourselves bound by moral right to notice and praise the exertions of fellow-labourers in the vineyard. Possibly our conduct in this respect is wrong; at least, it is not sanctioned by Mr. Lewis. I bow to his experience. Mr. L. adopts the 'silent system ' upon principle, and his so doing may be called mere matter of taste. So in the case of the fifty games, printed in his book of 1832, and there avowed to have been played partly by him and partly by different players, no names having been affixed to any of them, Mr. L.'s printer now commits the mistake, of course without Mr. L.'s sanction, of uniformly announcing them in Mr. Lewis's advertisements, as ' *Fifty Games of Chess, played between the author and some of the best players in Europe.*' Several of those fifty games were given to Mr. L. by me ; as for instance, the ninth, played by M'Donnell and Popert ; the tenth, won by M'Donnell of Mr. Slous ; and the thirty-fourth, won by Capt. Evans of M'Donnell. The thirtieth was won by Capt. Evans of Mr. Brandreth, &c.

" Having now, after a fortnight's search in the London book-shops, procured a copy of my humble second edition, I have carefully looked through it, and find Mr. Lewis's charge possibly attaches to certain variations of the Cochrane Gambit, all of which are now nearly useless, because superseded by a stronger mode of play since discovered. I beg of the chess world to examine for themselves ; to compare the books together, and not be content with forming a silent opinion, but to say openly whether I did more than strict right would warrant, favour being altogether out of the question. In Mr. L.'s new work

he uses nearly the whole volume of Ghulam Kassim, and borrows largely from Major Jaenisch. He is quite right in so doing, as he has quoted their names, but did he ask *their permission?* or *obtain their consent?*

"I must here state a curious fact connected with Mr. L.'s very book of 1832, from which he complains I borrowed. Just before that work was issued to the public, Mr. L. put into my hands some of its latter proof-sheets. Several important errors struck me, but it was too late to correct the work then at press. This being the case, and Mr. Lewis asking the favour of my assistance, I was furnished by him with what printers term ' clean sheets,' and actually gave the leisure of several weeks to going through the whole minutely, returning each sheet as finished, to Mr. L., and trying over with him my criticisms on the chess-board. I do not pretend to say I supplied any original matter, but certainly in many places I solved mates of seven or eight moves in three or four, forced checkmate when the direction merely was to win queen, and made good a vast number of similar imperfections. Not a few of the checkmates in the Cochrane Gambit itself were thus supplied by me. My task being performed, Mr. Lewis made sundry cancellings in the printed work, corrected the errors, and, substituting a fresh title-page, brought it out as a second edition; but, *upon his system,* forgot to acknowledge my help in the preface. Such chess amateurs as have the two editions, will, on comparing them, at once discover what was the value and extent of my labour upon this occasion.

"Reflection convinces me that Mr. Lewis's present attack rests in reality on far other grounds than those assigned. He appears, indeed, I fancy originally to have considered chess writing as a ' snug little farm ' within a ring fence, exclusively his own property, and not to be invaded by foot of other man. Such delusion is not uncommon. Have my books intrenched on this would-be monopoly ? Is this the real offence ?

"When I printed my ' Chess Treatise ' in 1832, at three shillings, and in 1833 at five, the sole competing work being Mr. Lewis's at two pounds, I considered I had opened up new ground, and could in no respect interfere with Mr. L.: yet he speedily started in opposition with a five-shilling book, called ' Chess for Beginners.' Not liking to be cut out in my own road, I put on ' Chess made Easy,' in 1837, at three and sixpence, when Mr. L. directly answered with an abridged edition of ' Chess for Beginners,' at half-a-crown, under the title of ' Chess-Board Companion.' Here I gave in, for it was clear that if I carried on the war with ' Chess for the Masses,' at a single shilling, my competitor would rejoin with a sixpenny ' Chess for the Million.' Mr. Lewis has just published a first book again, called ' Lessons ' at seven shillings, and the ' Treatise ' at eighteen ; in fact, he continues printing the same matter over and over again, in different sizes to suit all customers. I cheerfully admit his books have one advantage over mine, they are larger.

"When we see books lowered to half price to clear off heavy remainders, it is fair to suppose they are unsuccessful. Mr. Lewis probably feels sore on this point, but is it quite sane to vent his wrath upon me ? The plan of charging subscribers twice the price at which the public are afterwards admitted, may not find general favour, though of course Mr. L. has a right to 'do as he likes with his own.' Mr. Lewis's ' Lessons on Chess' came out at 40s., and the prospectus assured subscribers, that the public would be charged three pounds ; but, instead of this, doubtless in pure philanthropy, the whole was lowered to twenty shillings, just one-third the threatened price. Mr. L.'s Carrera, Greco, Match Games with Edinburgh, &c., were all kindly cut down in a similar way to very reduced cost. Judging from the past, one would, therefore, hesitate to pay eighteen shillings for the ' New Treatise ;' the chances being, that by waiting six months it may fall at least to nine. Many persons consider a prospectus to be a pledge. Singular opinions of all sorts prevail in the world. In the prospectus of the present work, Mr. Lewis offers ' A New Treatise on Chess,' and promises subscribers that it shall include ' *the best method of playing Pawns at the end of the game, and a more copious analysis of the Checkmate of Rook and Bishop against a Rook than has hitherto been published.*' The work also was to be complete in five or six parts, forming one octavo of about 500 pages. The volume is now issued at eighteen shillings; but when we look for Pawn play, ends of games, and the war of Rook and Bishop, we find only a statement, that Mr. Lewis has been obliged to omit all

this, and intends publishing it as a supplementary volume. Possibly, how-
ever, the said supplement will not exceed half-a-guinea, and who regards now
that obsolete coin?

"I fear, Mr. Editor, to trespass on your patience by saying more, and deeply
regret I could not say less. At the same time, I must respectfully apologise
to the British circle of chess players for thus intruding myself upon their
notice. My 'Treatise on Chess' will be reprinted in an enlarged form, pro-
bably next year, and will include this letter, with such other remarks on the
subject as I may consider it necessary to append. Meantime, I have the
honour to be, Mr. Editor, your obedient servant,

"GEORGE WALKER,
"Author of various works on Chess."

"17, Soho-square, London,
January, 1844."

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*Note, May*, 1846. The foregoing letter was written by me after fewer days'
reflection, than the provocation had cost Mr. Lewis years. It has never been
replied to. On coolly reviewing the case, I think I was perhaps wrong to
notice in so many words an attack so evidently contemptible. thus "answer-
ing a fool according to his folly." But, after all, Mr. Lewis in private life is
a gentleman, and therefore his charge, however stupid, is not to be met abso-
lutely with the silence of scorn, lest a good-natured world be led to believe it
ever had the slightest foundation. If assaulted by a man of character, we are
bound to defend our honour "*à l'outrance.*" If jostled in the street by a
scavenger, we quietly give him the wall, and leave him alone in the glories of
stench and filthiness. Through life, my treatment of all forms of printed attack
has been, and will be, based upon this system. I regret Mr. Lewis should
have thus committed himself. Personally, I can bear him no ill will for
having forgotten the old proverb, that "those who live in a glass-house should
not throw stones." His "Elements of Chess," taken almost to a word from
"Von Nieveld's La Supériorité," &c.; his "Oriental Chess," concocted upon
terms of equal cheapness from its Indian composer, "Trevangdacharya;"
and other grave cases of mystification as to real authorship, have marked
through life the chess-track of Mr. Lewis. Comparison with the works quoted
will prove this. Mr. Lewis virtuously disclaims borrowing from me. For the
sake of his twenty-seven readers (and a boy), it is to be regretted he has not
done so. They would have had a better book.

G. W.

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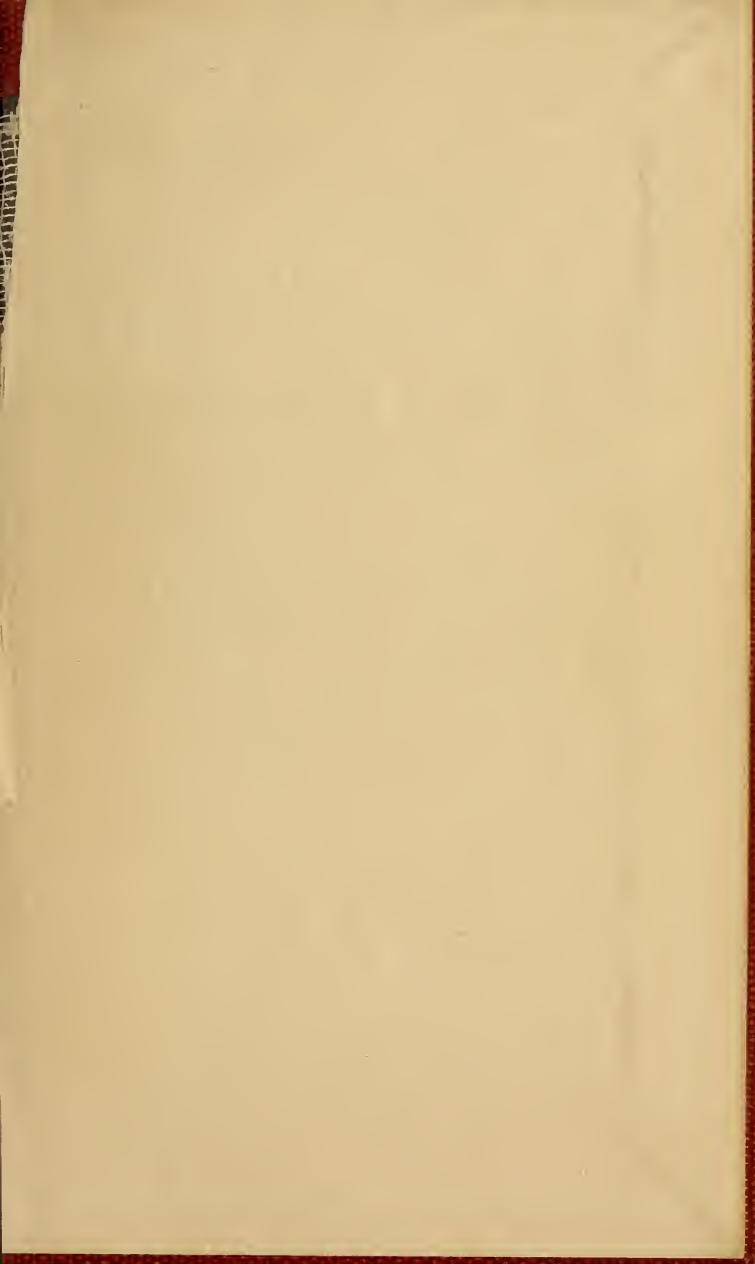determined to win Christ. Price 1s.

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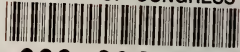
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